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★ SLAYER  
★ MEGADETH  
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CLAPTON!  
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WITH BASS LINES!

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"THAT WAS JUST YOUR LIFE"

CHILDREN OF BODOM  
"IF YOU WANT PEACE...PREPARE  
FOR WAR"

JOURNEY  
"WHEEL IN THE SKY"

SLIPKNOT  
"SULFUR"

DEREK AND THE DOMINOS  
"BELL BOTTOM BLUES"

AVENGED SEVENFOLD

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**DigiTech**  
by HARMAN



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PROUDFOOT



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# THE WOODSHED

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## SIDESHOW KANE



**“S**O, KANE, YOU wanna be a pig boy?”

My 15-year-old son is used to me asking him weird questions, but by the look on his face, I could tell this one made him more nervous than most.

“Pig boy?” he repeated with a frown.

“Yeah, man. It’s gonna be awesome!” I said. “You’ll get to hang with Zakk Wylde and Children of Bodom’s Alexi Laiho for a couple of hours. It’ll be the best!”

Suspicion was etched on his face, but he was becoming more interested in the conversation. Over the past few years, Kane has

become our household expert on all things heavy metal. In addition to listening to all the new hard rock releases and seeing as many shows as he can, he is also becoming a great drummer in the Chris Adler/Dave Lombardo vein.

“Pig boy?” he said again, arms folded, impatiently waiting for me to make some sense.

“Well, I know how much you like Children of Bodom and Black Label Society, so I thought you’d jump at the chance to get your picture taken with Zakk and Alexi,” I said. “The only catch is, you’ll have to dress like a circus freak. You clearly can’t be the bearded lady, and you can’t

breathe fire or swallow a sword. So I thought we’d dress you as a half-man/half-pig. It’ll be totally metal! The way I see it, I’m doing you a big favor. I’m paying you back for all the great insight you’ve given me the past year.”

He was trapped like an animal (or at least half of one). There was no way he could turn down the opportunity to be part of our cover story on one of the biggest metal tours of the year (see page 44).

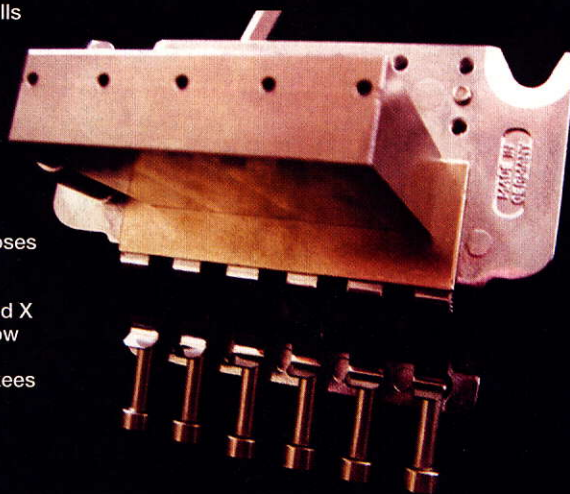
“Pig boy,” he said, once more, accepting his fate with a sigh.

—BRAD TOLINSKI  
*Editor-in-Chief*

## www.FloydUpgrades.com

Warren DeMartini - RATT  
Slash - Solo / Guns N' Roses  
Phil Collen - Def Leppard  
Vernon Reid - Living Colour  
Joe Rodriguez - A Flock of Seagulls  
Eddie Ojeda - Twisted Sister  
C.C. DeVille - Poison  
Steve Brown - Trixter  
Erik Turner - Warrant  
Joey Allen - Warrant  
Paul Crook - Meat Loaf  
Jon Levin - Dokken  
Don Felder - The Eagles  
Mick Mars - Motley Crue  
DJ Ashba - SIXX AM / Guns N' Roses  
Steve Stevens - Billy Idol  
Michael Wilton - Queensryche  
Mike Stone - Queensryche / Speed X  
Dave "The Snake" Sabo - Skid Row  
Scotti Hill - Skid Row  
Tommy Shaw - Styx / Damm Yankees  
James "JY" Young - Styx  
Brad Gillis - Night Ranger  
Heather Williams - Solo  
Wolf Hoffman - Accept  
Bobby Schneck - Slash

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# SOUNDING BOARD

VOL. 31/NO. 10 ★ OCTOBER 2010



## G. Men

I know I've seen Gus G. in *Guitar World* before, but it was nice to read a more in-depth interview with him now that he's Ozzy Osbourne's new guitar player. Seems like a nice enough guy with a good head on his shoulders. I was also glad to read Ozzy's take on Zakk Wylde. Ozzy was honest about Zakk's demons and why they're no longer working together, but it was nice to see that he has no ill feelings toward Zakk.

—Bud E. Repperton

## You Don't Know Jake

I love your magazine and rate it above all other guitar mags for its content and diversity. However, I am writing regarding the general absence of Jake E. Lee in most guitar publications. I have noticed this for many years, but your August cover was the final straw, particularly the cover line that read, "Ozzy & Gus G.: Iommi • Rhoads • Wylde...Can the New Guy Run with the Legends?" Granted, Iommi is arguably the grandfather of heavy metal guitar riffing, Rhoads had a significant impact on the guitar community in his short life, and Zakk is a very recognizable shredder, but Jake's guitar work is the most overlooked playing out there. *Bark at the Moon* continues to be my favorite Ozzy album because of Jake's ferocious, technical and aggressive playing. Please give him the props that he deserves.

—Kristian Kelly

How in the world could you leave Jake E. Lee off the list of guitar legends that played with Ozzy on the cover of the August 2010 issue? I realize a lot of folks would love to forget the Eighties, but Jake's contributions to Ozzy's career are as important as any other guitarist he has had.

—Phil Robinson

## King James

Thank you for giving Ronnie James Dio a proper and fitting tribute in your August issue. I've been a loyal reader for more than 20 years, and this is the first time I've ever felt compelled to write.

—Marc Stitsel

## Act of Betrayal

I've been playing guitar for nearly four years and have been reading *Guitar World* since the November 2008 issue. I've gotten really serious about my playing lately, and I look forward to every issue of *GW* that I receive in the mail. Thank you for including the tab of Bullet for My Valentine's

"Your Betrayal" in the August issue. I'm a huge fan of BFMV, and it's great to be able to learn to play one of their songs.

—Curtis Borges

## The Soft Parade

I used to think rock guitarists were vicious, hell-raising party animals that act obnoxiously no matter where they go. Since subscribing to *GW*, I've been pleasantly surprised to see how warm, friendly and down-to-earth these guitarists really are. Your next assignment is explaining how these guitarists can still hear the interviewer despite years of playing their music so dang loud.

—Michael Brazinskas

I'm a metal and hard rock fan, but I've enjoyed the recent transcriptions from artists like Zac Brown, Django Reinhardt and John Mayer. I'd love to see transcriptions from blues players like Muddy Waters, or Tele players like Brad Paisley or Roy Buchanan.

—Josh Eldred

## Elephantiasis

Thanks for putting Cage the Elephant in your August issue. They are one of my favorite new bands of the past year. The guitar work on their self-titled album is really excellent. Hopefully we'll see them more in future issues.

—JC LeResche

## Fowl Play

Andy Aledort's lesson on chicken picking in the August issue was awesome. It's a technique that rarely gets any magazine coverage, so having this lesson is great if you want to start learning it. I actually used one of the licks to complete a lead in the studio today. It was just what I needed!

—Pat

## Correction

On page 42 of the August issue, we identified Joe Perry's guitar as a modified Les Paul Junior. It's actually a custom guitar called "Bullets and Bones" made for Perry by RS Guitarworks.

## DEFENDERS OF THE FAITH



### Parker Roberts

AGE 17

HOMETOWN Seattle, WA

GUITARS Epiphone Goth Flying V with DiMarzio X2Ns, homemade Explorer with Dimarzio Super Distortion and PAF Pro, Ovation Matrix acoustic

SONGS I'VE BEEN PLAYING "Animal" by Vinnie Vincent Invasion, "Never" by Ozzy Osbourne, "Romeo Delight" by Van Halen, "Mr. Scary" by Dokken and originals from my band External Ruin

GEAR I MOST WANT Line 6 Spider Valve half stack and a Jackson Vinnie Vincent Signature V



### Jason Espiritu

AGE 20

HOMETOWN Los Angeles, CA

GUITARS Gibson Les Paul Standard AAA, Fender Stratocaster

SONGS I'VE BEEN PLAYING "Sunshine" by my band Gun Metal Groove

GEAR I MOST WANT Gibson Lucille, and a lifetime supply of Dunlop Pitch Black Jazz Picks



### Norman McLean

AGE 23

HOMETOWN Gitanyow, British Columbia, Canada

GUITARS Jackson RR5, Dean Dime Razorback Explosion, B.C. Rich Kerry King Warlock

SONGS I'VE BEEN PLAYING "Chapel of Ghouls" by Morbid Angel, "Rust in Peace... Polaris" by Megadeth and "Unholy Vengeance of War" by Black Witchery

GEAR I MOST WANT Marshall Stack JCM800

## ARE YOU A DEFENDER OF THE FAITH?

SEND A PHOTO, ALONG WITH YOUR ANSWERS TO THE QUESTIONS ABOVE, TO [DEFENDERSOFTHEFAITH@GUITARWORLD.COM](mailto:DEFENDERSOFTHEFAITH@GUITARWORLD.COM). AND PRAY!

**SEND LETTERS TO:** The Sounding Board, *Guitar World*, 149 Fifth Avenue, 9th Floor, New York, NY 10010, or email us at [Soundingboard@guitarworld.com](mailto:Soundingboard@guitarworld.com). All subscription queries must be emailed to [GWOCustserv@cdsfulfillment.com](mailto:GWOCustserv@cdsfulfillment.com). Please do not email the Sounding Board with subscription matters.



# Tune-Ups

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& much more!



Beaulieu (left)  
and Heafy

## Trivium's Pursuit

The metalcore monsters return to a simpler approach on their upcoming record.

by JON WIEDERHORN

**F**OR THEIR FORTHCOMING fourth studio album, Trivium will move forward by looking back. The group will forego the complex epic compositions, tricked-out leads and seven-string guitars that characterized its past two albums and take an approach similar to that of its second album, 2005's *Ascendancy*, by using uncluttered riffs, drop-D tuning and more straightforward solos.

"When we did *Ascendancy*, we were writing specifically for the songs, not to show how well we could play," says frontman and guitarist Matt Heafy. "That wasn't

exactly the case with our next two records."

Adds Heafy's coguitarist, Corey Beaulieu, "We're making sure every part in every song needs to be there and is supercatchy and doesn't go over people's heads."

Trivium began writing the new album in late 2008 and composed more than 30 songs while on tour in 2009. But things didn't really start to come together until this past February, when they replaced founding drummer Travis Smith with Nick Augusto, a more articulate and harder-hitting player. "Nick likes extreme drumming and can do a lot of double bass," Beaulieu says. "Combining our style of riffs with his playing gives the songs a new

energy and heaviness."

Earlier this year, following their tour, Trivium locked themselves in their Orlando, Florida, practice space and fine-tuned 17 of the new songs. They demoed the album in late July and August, and plan to start recording it on September 27 at Audio Hammer Studios in Sanford, Florida, with veteran producer Colin Richardson.

More than 18 months into the process, Heafy is as excited as when he wrote the album's first riffs. "The record will feature some of our most minimalistic and most brutal moments," he says. "It's gonna go way beyond what people think metal is or can be." ■



# Glenn Proudfoot Struts His Stuff

The Australian virtuoso drops his solo debut with *Lick 'Em*.

By STEVEN ROSEN Photo by ANGELA BOATWRIGHT

“**LOVE CREATING TECHNIQUES** that blow people's minds,” Australian guitarist Glenn Proudfoot says. “It keeps your playing original, and it's exciting when you come up with something that you don't think has been done before.” Proudfoot unleashes a knuckle-buckling arsenal on his debut album, *Lick 'Em*, which features a dozen instrumental tracks bursting with mad sweep picking, monster arpeggios and some of the most insane finger-stretching licks this side of Allan Holdsworth. “I really let all my techniques and musical styles fly,” he says. “There is something on it for everyone.”

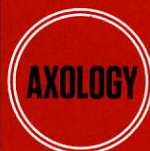
Recorded in Prague in 2009 and 2010, *Lick 'Em* runs the range of styles, from the adrenalin-fueled boogie of “Truffle Shuffle” and blissed-out balladry of “Evangel” to the blistering blues of “S.R. Vicious” and the harmonic-hammering sweep of “Escaping.” Using his Strat exclusively, and backed by drums and bass, Proudfoot goes for the throat with a less-is-more attitude. “On an instrumental album, the guitar must tell the story rhythmically and melodically,” he says. “Stevie Ray Vaughan was a master at this with songs like ‘Lenny’ and ‘Little Wing.’”

Elements of Vaughan, Hendrix and even Angus Young abound on *Lick 'Em*, but they're a far cry from the heavier neoclassical work in which Proudfoot indulges when he performs with legendary Czech prog-rockers Pražský Výber. Since joining Výber in 2005, he has laid string-burning riffs all over their 2007 album, *Vymáčený Rockový Palác*, and 2008 DVD, *Pražský Výber Live in Teplice*. The group plans to drop a new album later this year, to be followed in 2011 by Proudfoot's follow-up to *Lick 'Em*, for which he'll step in front of the mic.

In addition, the guitarist is currently working on a two-hour DVD that will reveal the secrets behind his devastating techniques. “You don't have to play a million miles an hour or have the coolest guitar,” he explains. “Just find your thing and go with it. When I was growing up, I was a small, shy kid, and I lived in tough neighborhoods. But when I had a guitar in my hands, I felt 10 feet tall. I wasn't scared of anything.”



CHECK OUT OUR  
EXCLUSIVE  
VIDEO LESSON  
WITH GLENN  
ON THIS  
MONTH'S DISC!



**GUITARS** 1987 Fender Stratocaster, Cole Clark Angel acoustic  
**AMPS** Two 2006 Ulbrick Stadium 80s, two 4x12 Ulbrick cabinets  
**EFFECTS** Ulbrick 12AXE Overdrive, Ulbrick JB Boost, Seventies  
MXR Phase 90, RMC1 wah  
**STRINGS** Ernie Ball .009-.046 (electric), Elixir .012-.053 (acoustic)



[DAVE REFFETT] Photo Illustration by MICHAEL WILSON



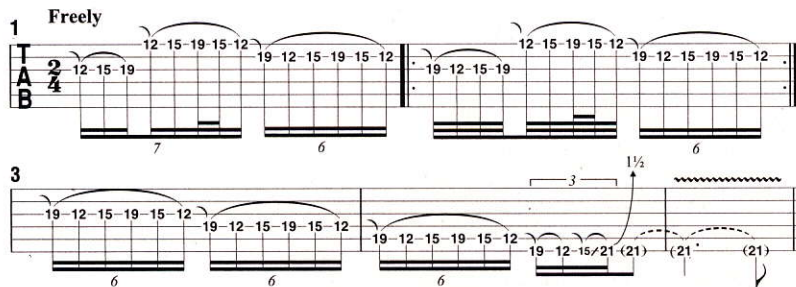
"THIS IS A WIDE-STRETCH, legato string-skipping idea that's based on a symmetrical fretboard shape that moves across the neck in a single position. It's articulated entirely with fret-hand hammer-ons and pull-offs and, as demonstrated in the video, I use my pick hand as a string damper by reaching over behind the fret hand and lightly grabbing the neck to mute the idle strings and prevent them from ringing.

"This lick requires quite a wide stretch, so make sure your fret hand is warmed and limbered up. All the notes except for the very last one fall on the 12th, 15th and 19th frets, fingered with the index finger, middle finger and pinkie, respectively. The first note on each string is initiated with a tap, or 'hammer-on from nowhere,' at either the 12th or 19th fret, followed by conventional

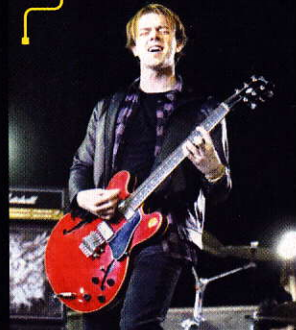
hammer-ons or pull-offs. The goal here is even note volume, so make sure each hammer-on is quick and firm, and when pulling off, be sure to yank the string in toward the palm as you let go of it.

"I stay on the top three strings for the first two bars, then make my way over to the lower strings in bars 3 and 4. When I get to the low E, I go 19, 12, 15, then slide the middle finger from the 15th fret up to the 21st and perform a wide pull-down bend, decorating it with some fierce vibrato. Be sure to reinforce the bend and vibrato with the index finger.

"The lick sounds pretty cool and dissonant when played over Em or E5. You could also try playing it conventionally, attacking the first note on each string with the pick." □



Check out [myspace.com/davereffett](http://myspace.com/davereffett) and [myspace.com/shreddingtheenvelope](http://myspace.com/shreddingtheenvelope).



## Shim Moore SICK PUPPIES

**1 "Felicia"—The Constellations**  
"Just the sickest groove I think I've heard this year. And the singer's voice makes you wanna smoke and drink till 6 A.M. I dig it."

**2 "Say"—John Mayer**  
"The opening guitar line takes you exactly where you need to go, and the song's message is one that I started adopting. If I die before anyone else asks, I want this song played at my funeral. There, now it's on record."

**3 "Sex Type Thing"—Stone Temple Pilots**  
"I started listening to this one 'cause I was gonna sing it with Nickelback, but we didn't get it worked out before the end of the tour. Then I started listening to STP's whole catalog again and I forgot how good they are. They make pop songs out of progressive chord and key changes."

**4 "Without You"—Silverchair**  
"This is from *Diorama*, which is my favorite album of theirs and probably my favorite album of all time. Everything about this song is great. I still can't pull off the vocal part in the bridge, and their singer [Daniel Johns] did it triple-tracked without auto tune. Freak!"

**5 "The Pot"—Tool**  
"It was awesome to see them play this song live at the Big Day Out festival in Australia. But it was even more awesome to have the first and last encounter I ever had with [vocalist] Maynard [James Keenan] while I literally had my dick in hand, taking a piss behind my car. Good times."



# Everest Climb Back

The roots rockers get an assist from Neil Young on their latest release, *On Approach*.

By RICHARD BIENSTOCK Photo by ZACH CORDNER



(from left) Soda, Pollard and Graves

**T**HROW ON A copy of *On Approach*, the sophomore release from L.A.-based five-piece Everest, and the first sounds you'll hear are the insistent hum of a powered-up tube amp and the clicking together of drumsticks. This is no accident: The album's songs are dripping in warm, analog tones, and the performances are shot through with an easiness that makes it feel as if you're listening in on a group of musicians convening for a late-night jam session. Not surprisingly, the band members are all avowed tone junkies who take a seriously classic approach to recording. "We're all vintage gear guys," says guitarist Jason Soda, "and we prefer to record to tape and play everything live as much as possible."

The result is an album that conjures up the type of rootsy, organic vibe mined by classic rock greats like Neil Young, the Byrds, the Band and Tom Petty. From the bluesy barroom groove of "House of 9's" to the gentle country-rock lilt of "The Rush" to the ominous fuzz-soaked crawl of "I've Had This Feeling Before," *On Approach* comes across as the work of a group of experienced players steeped in rock history and armed with much musical know-how.

Which is very much the case, despite the fact that Everest have been together only since 2007. Individually, the members are all veterans of various other acts—the band's frontman, singer, songwriter and guitarist Russ Pollard, has played with lo-fi indie heavyweights Seba-

doh and Folk Implosion, among others—as well as skilled producers and engineers. That said, the highs they've experienced together over the past few years have already eclipsed any past successes. In their short time as a band, Everest have toured with Wilco, My Morning Jacket and, most significantly, Neil Young, who also signed them to his label, Vapor Records, prior to the release of their debut effort, 2008's *Ghost Notes*.

When it came time to record *On Approach*, Young was a guiding light. Says co-guitarist Joel Graves, "He would listen to the rough mixes while driving around his ranch, and then tell us what he thought we were doing right." He laughs. "And often what he thought we were doing wrong." □

## AXOLOGY

### GUITARS (Soda)

1967 Gibson Firebird I, 1964 Fender Jazzmaster, 1966 Fender Electric XII; (Graves) 1967 Epiphone Casino with Bigsby vibrato; (Pollard) Gibson J-185, 1972 Gibson SG, LSL 52.5 T-Bone SP

### AMPS (Soda)

1957 Fender Deluxe, 1967 Marshall 50 watt, 1956 Silvertone 1335; (Graves) 1953 Gibson GA-20, Tungsten Cortez; (Pollard) Tungsten Cortez

### EFFECTS (Soda)

Sam Ash Fuzzz Boxx, Echoplex EP-1; (Graves) Colorsound Fuzz Box, Freakshow Effects "The 9"; (both) Fender Tube Reverb; (Pollard) SIB Mr Echo, Prescription Electronics RXOverdriver

### STRINGS (Soda)

D'Addario; (Graves) GHS Boomers; (Pollard) John Pearse (acoustic), D'Addario (electric)

## IN BRIEF

**Ritchie Blackmore**, 65, and his wife, Candice Night, 39, welcomed a baby girl, Autumn Esmerelda, in July. The husband-and-wife folk music duo plan to release a new Blackmore's Night album, *Autumn Sky*, later this year... On September 21, the **Grateful Dead** and Rhino Records will celebrate the 40th anniversary of the Dead's *Workingman's Dead* and *American Beauty* albums with *The Warner Bros. Studio Albums*, a five-LP boxed set. The collection will contain the aforementioned titles as well as *The Grateful Dead*, plus the original mixes for *Anthem of the Sun* and *Aoxomoxoa*. The records are being pressed on 180-gram vinyl and will come in a hard-shell case along with a book of previously unpublished photos... **Slash** has handpicked unsigned San Mateo, California, band **State Line Empire** as winners of Guitar Center's "Guitar Center Presents Your Next Record" contest. The band will have the opportunity to record a three-song EP with producer Mike Clink and will have Slash write, record and perform on their single.





# Acrassicauda Invade America

With Alex Skolnick producing, the former Iraqi thrash-metal group makes its official debut. *By KORY GROW Photo by CRACKERFARM*



Yaqoo and Mustafa

**A**S REFUGEES OF THE IRAQ WAR, thrash metal's Acrassicauda have suffered for their art to a degree that few musicians do. Named after a type of Iraqi black scorpion, the band formed in Baghdad in 2001 with the desire to play music inspired by acts like Metallica, Slayer and Slipknot. But after the U.S.-led invasion in 2003, anti-Western attitudes made their American-inspired music taboo, and Acrassicauda were forced to flee the country. "People think we're political vehicles more than we are musicians," says lead guitarist Tony Yaqoo. "But we're musicians first."

That much is evident on *Only the Dead See the End of the War*. Produced by Testament's Alex Skolnick, the new EP is the first official release from Acrassicauda, which features Yaqoo, singer/guitarist Faisal Mustafaz, bassist Firas Raza and drummer Marwan Hussein. With its machine-gun riffs and breakneck double-bass drums, *Only the Dead See the End of the War* is the kind of raw and heavy album Acrassicauda could have only dreamed of making in Iraq.

How they got to the U.S. is a tale of fortitude and luck. Following the 2003 invasion, the group endured the hardships of war and anti-U.S. sentiment. But in 2006, when the building in which Acrassicauda rehearsed was bombed, destroying their gear, they fled Iraq, heading first to Syria and later to

Turkey. In the intervening time, they appeared in the documentary *Heavy Metal in Baghdad*, a copy of which made its way to Skolnick. He became a fan and began telling people of their plight. When Testament performed in Turkey, Skolnick invited Acrassicauda to attend their show, and shortly after, they moved to the U.S.

Having a safe haven has allowed Acrassicauda to hone their skills. Their sound also grew by leaps and bounds after they received new equipment from Peavey and ESP. "It's very easy to put too much emphasis on gear," Skolnick says. "But their music had never been played on good gear. Once they had it, it made a huge difference."

Few musical journeys have been as difficult or as dangerous as the one undertaken by Acrassicauda, but the band has no misgivings about the choices it has made. Says Mustafa, "I didn't know heavy metal would cost me my life, my career, my friends, my family. I regret that I've become a refugee, but I've never regretted I was a musician." □



**GUITARS** (Mustafa) ESP LTD EX-401DX; (Yaqoo) ESP LTD V-401DX

**AMPS** (Mustafa) Peavey JSX Joe Satriani Signature Series; (Yaqoo) Peavey 3120

**EFFECTS** (Mustafa) Boss MT-2 Metal Zone, Boss NS-2 Noise Suppressor, Dunlop Cry Baby; (Yaqoo) Boss MT-2 Metal Zone, Morley Vai-1 Bad Horsey, Boss Digital Delay

**STRINGS** (Mustafa) Ernie Ball; (Yaqoo) Fender



DEAR GUITAR HERO

# NANCY WILSON

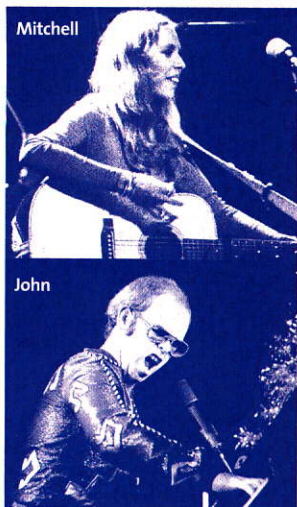
She's the guitarist for Heart, the wife of filmmaker Cameron Crowe and one of the most notable female ax slingers in rock. But what *GUITAR WORLD* readers really want to know is...

Interview by JOE BOSSO

➤ Growing up, who were your guitar heroes? Were they all male, or did any female guitarists inspire you to play?

—Sir John General

There have never been a lot of female guitarists out there, so most of my influences were male. Acoustically, I followed Joni Mitchell and Paul Simon. Also, John Lennon and Paul McCartney—both incredible acoustic guitar players. And this might sound strange, but Elton John had a big impact on me. I used to transpose a lot of his piano parts to the guitar. Neil Young, too—one of my favorites on both acoustic and electric.



➤ After Jimi Hendrix, Heart were the first act from Seattle to make a mark. Do you feel as though you're overlooked as part of that city's musical heritage?

—Max Yagoda

I don't think we're overlooked



as Seattle musicians. You know, there were so many great musicians who came out of the Seattle area before Jimi Hendrix—the Wailers [considered the first garage-rock group] and the Sonics are just some of them. Heart weren't part of a movement like grunge; we were our own kind of movement. I think it's extremely cool that we came from Seattle, and we became

friends with so many musicians from the city.

➤ Heart have had many members over the years. In your opinion, is the present lineup the best, or do you prefer a different era of the band?

—Johnny Pasek

I think the present lineup is the best. Actually, this lineup has been together longer than

the original Heart. I know that first impressions are usually the best, but I think the people who comprise Heart right now are just fantastic. We've played together long enough to have that kind of musical shorthand that you see with great bands. We jam, we wing it. There's a great kind of ESP going on now that we never used to have.

➤ I'm a mother of two, but I also play in a rock band. Do you find it hard to be a mom and a rocker at the same time?

—Frances Ann

[laughs] Now, that's a great question! The answer is definitely yes. But you know, I would say it's hard to be a mother and any kind of career woman. Being a musician can be particularly difficult, though, because you have to travel so much. You don't want to miss things as your kids grow up. You want to be around for their school functions and things. Sometimes you can take them on the road with you, but it's not like they're just footballs you can tuck under your arm. They're people and they need to have their lives. Yes, it can be extremely hard to raise a family and have a rock band.

➤ I hear a lot of different tunings in your music. Do you use a drop-D tuning? If so, when did you first hear that and who inspired you?

—Fred Everly

Yes, I use a lot of drop-D, but I also use a double drop-D [DADGAD]. Those tunings are pretty standard in a lot of rootsy folk-rock music like Crosby, Stills and Nash. Neil Young, too, used a lot of those tunings. Jimmy Page





was a big fan of drop-D and double drop-D. And Joni Mitchell—I don't think she ever used standard tunings at all! [laughs]

♦ **I always thought of myself as a "magic man," but I want to ask you your definition of "magic man."**

—L.R.

[laughs] Well, I think a "magic man," a man who's truly magic, is someone who's quite romantic and spiritual and has that special...I don't know... "thing" that would attract a "rockin' girl." [laughs] There are a lot of magic men out there, so if you consider yourself one, well, all right!

♦ **Although your sister, Ann, sings lead on most Heart songs, you've sung quite a few yourself. Do you feel as though you don't get your due as a singer?**

—Les Gorney

I really love singing. I love sing-

ing harmony, mostly. Generally, I think of myself as a guitar player, but when I do find the right song to sing lead on, I try to do my best. I mean, Ann has such an incredible voice—her gift just dropped out of the sky. I don't pretend to compete with that. So I feel no sense of imbalance there. I'm happy to do whatever singing is needed on my part.

♦ **Heart have some amazing riffs. "Barracuda" is my all-time favorite. If you had to pick your favorite Heart riff, which would it be, and why?**

—Joel Holland

One of my favorites is the intro to "Mistral Wind" [from 1978's *Dog & Butterfly*]. It's not one of our better-known songs, but I've always liked it a lot. When I wrote that part, it sounded very dissonant and odd to me, but it really worked with the words.

## "THERE ARE A LOT OF MAGIC MEN OUT THERE."

I'm very proud of the way the riff married with the lyrics.

♦ **I understand that Heart have a new album coming out soon. What can we expect? Are there any radical changes to the band's sound?**

—T. Cecere

Yes, we do have a new album out soon called *Red Velvet Car*. I wouldn't describe it as having any radical changes, but I think the acoustic guitars are more aggressive than ever. The way we recorded the acoustics, you get every inch of the wood sonically. I think when people hear this album they'll be surprised at how acoustic guitars can almost out-rock electrics when they're played and recorded in certain ways. But there are a lot of electrics on it, too.

♦ **Even though you've done some ballads, Heart have**

always been a rock band, and a cool one at that. Why do you think you managed to stay cool when so many other bands started to get cheesy?

—Jack Foster

[laughs] That's a really well-worded question! I think we've managed to avoid cheesiness by remaining authentic. By that, I mean, we've always tried to stay creative in our own way. We don't always go out and do the summer tours where you play the hits; rather, we'll stay off the road and write and make new albums. We never tried to follow trends; we always tried to stay vital.

♦ **Because [director] Cameron Crowe is your husband, does that make it harder or easier to work on his soundtracks? Do you ever tell him, "I'll stick to the music, you stick to the filmmaking"?**

—Gary Kanopka

In some ways, it's been very hard for me to be involved in his films. A lot of people assume it's kind of a "teacher's pet" syndrome going on. It's a drag when you get that sense that people are thinking, Oh, of course the guy's wife gets to score the film. They don't know that I had to work three times harder to prove that I was qualified. And Cameron is pretty hard to please. He has very specific ideas of what he wants on a musical level, which is probably more than a lot of directors and writers.

♦ **I've seen you play a few different guitars, but you always look the coolest when playing a Les Paul. Do you consider it to be the ultimate rock guitar?**

—M.L. D'Amico

Yes, I do. Stratocasters have always been too clean and jazzy-sounding to me. I like the big rock sound. The Jimmy Page Les Paul Custom—the three-pickup Black Beauty—that's pretty cool. But I play an Epiphone Elite, which is lighter than the Les Paul Custom. Those are some pretty heavy guitars, and they can really hurt your shoulders after a while. My buddy Jerry Cantrell even had to get his shoulder worked on because he was playing his Les Paul too much. So I like my Elites. They're loud, screaming rock guitars, and they're light. □

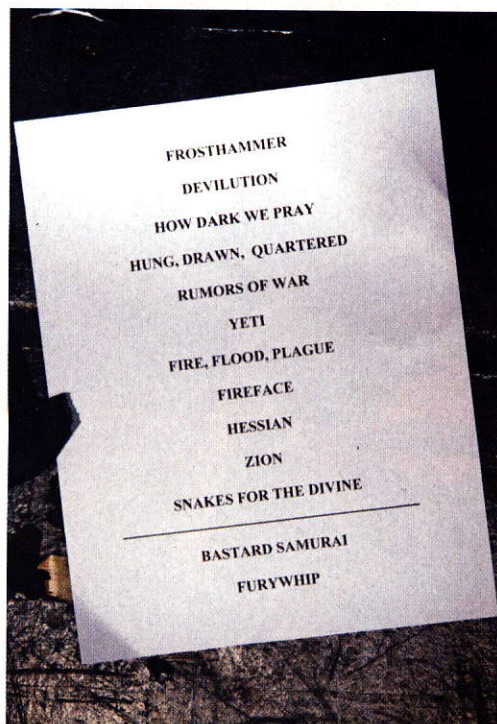


♦ **In the early days of the band, you were romantically linked with Heart's guitarist Roger Fisher, while Ann was going out with his brother and the band's manager, Mike Fisher. How did you avoid a "Fleetwood Mac situation"—you know, the whole band/soap opera thing?**

—Nick Sterling

[laughs] Who's saying we *did* avoid it? No, we definitely had our own Fleetwood Mac situation. For a while, we were embroiled in a triangle, and that was really tough. When the pressures and the success got bigger, we went through a lot of horrible stuff. It was a difficult process to update the band in a way where Ann and I were the leaders and took control. The first lineup of the band was basically the one that played clubs. It was hard to go through certain changes. Yeah, we definitely had our own soap opera going on.





## MATT PIKE OF HIGH ON FIRE

Gramercy Theatre • April 9, 2010 • New York, NY

Interview by KORY GROW Photos by SEAN EVANS

### "FROST HAMMER"

"It's just a heavy and bulldozing way to start out a set, and it's exactly what you want for your opener. This song's a tribute to [drummer] Dez [Kensef]'s son. I call him 'Frost Hammer.'"

### "THE YETI"

"I wrote this song a long time ago. I just took every Tony Iommi riff and put it all into this one song. [laughs]"

### "FIRE, FLOOD, PLAGUE"

"This thing's fucking impossible [to play]. And I have to sing and play it. Brutal."

### "FIREFACE"

"This is my tribute to [Native Americans]. I have a lot of friends who are Indians, so I wrote a song about all my Indian friends. 'Fireface,' 'redskin.' Get it?"

### "COMETH DOWN HESSIAN"

"This is based on [fantasy author] H.P. Lovecraft's [short story] 'The Hound.' It's like my book report."

### "BLOOD FROM ZION"

"It's the first song we ever wrote in High on Fire, so I always try to include it. We took it out of the set for a little while, but it's back in now."

It's a really solid song."

### "SNAKES FOR THE DIVINE"

"This seems to go good at the end. It's the first song on the new album [Snakes for the Divine], and it leaves everybody wanting more."

### "BASTARD SAMURAI" & "FURY WHIP"

"'Bastard Samurai' is tuned a little lower, so I have to switch back to my black First Act really quickly between the two songs. We hit the audience right in the face with a doom song, then go straight into 'Fury Whip,' which leaves everybody's face shredded."

"I just took every Tony Iommi riff and put it all into 'The Yeti.'"



### 1. MARSHALL 2203KK & SOLDANO SUPER LEAD OVERDRIVE

"I run the [Marshall] Kerry King and my Soldano [SLO-100] heads together and use the A-B to switch them as needed. The Kerry King has no clean channel, so I use my Soldano, and then I turn them both on for my dirty sounds. I've had [the Kerry King] for about a year now. It's got KT88 tubes in it. It's super-hot-rodded, and the built-in noise gate is great. And the Soldanos are pretty much the best amps made, period."



### 2 & 3. GIBSON LES PAUL & CUSTOM FIRST ACT NINE-STRING

"I've had two Les Pauls for a really long time. I got my first one 20 years ago, and I've had the tobacco sunburst Les Paul Standard for about 12 or 13 years. But my favorite guitar of choice right now is my First Act [double-cutaway cherry sunburst] nine-string. I also have a black First Act nine-string that's downtuned, which I use for 'Bastard Samurai.' That's pretty much it. It's a pretty simple rig. I soundcheck with my Les Paul a lot, mostly because my guitar tech likes it so much and always brings it out."



# Big Four

*Play*

IN THE MOST EXCITING METAL EVENT OF THE DECADE,

**METALLICA, SLAYER,  
MEGADETH AND ANTHRAX**

TEAM UP FOR THE BIG FOUR TOUR. PHOTOGRAPHER ROSS HALFIN GOES BEHIND  
THE SCENES AND DELIVERS THE FULL-COLOR COMMENTARY.











**T**HE AMERICAN GODS OF METAL—METALLICA, SLAYER, MEGADETH AND ANTHRAX—THREW A PROPER OLD-SCHOOL METAL PARTY IN EASTERN EUROPE THIS SUMMER. THEY CALLED IT THE BIG FOUR, A NAME THAT IT LIVED UP TO IN EVERY POSSIBLE WAY.

It started (as far as I know) as an idea from Lars Ulrich. After Metallica were inducted in the Rock and Roll Hall of Fame, an event for which Metallica flew in a lot of old friends, the little Danish drummer apparently got misty eyed for the good-old days when metal

meant *heavy metal*, as in “Metal Up Your Ass,” a saying on an old Metallica T-shirt.

And so off to Eastern Europe we went to see the Big Four happen as part of the Sonisphere 2010 summer music festival. Quite why it was done in the East, I have no idea,

but I suspect it will be coming to the West soon. I joined the tour four shows in, giving the bands time to get acclimatized and reintroduced to each other.

The first show I went to was in Prague, or I at least thought it was Prague, except

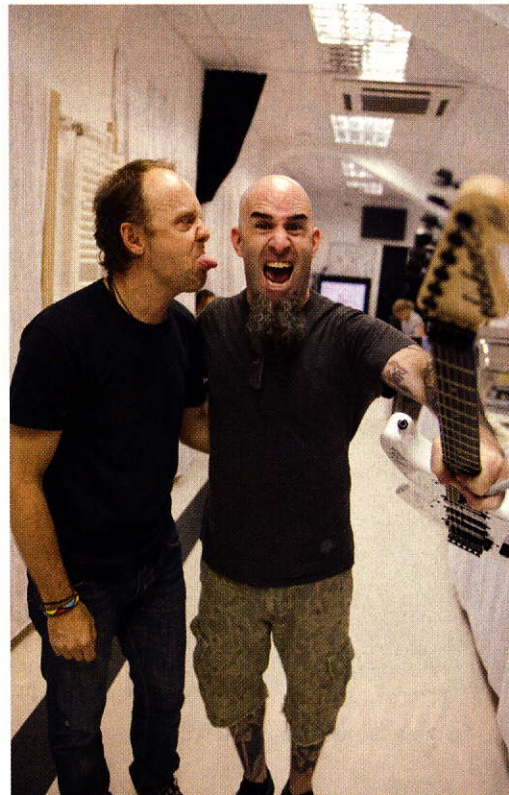
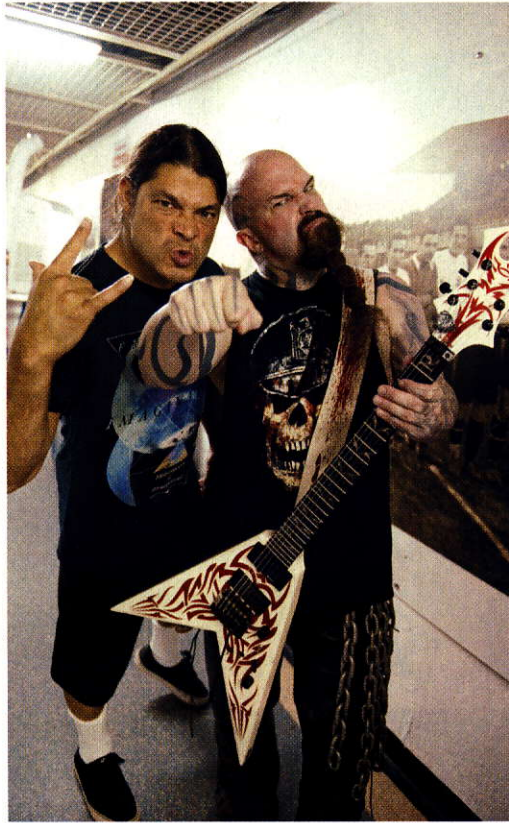


the Sonisphere was actually nearly two hours away, in the middle of nowhere. I actually saw signs for Lodz and Posnan, and these are cities in Poland! You may think it was fun, but the temperature was freezing, and my hands were going blue during Metallica's set.

From there, I went to Sofia, in Bulgaria, where after a hot morning it started pouring rain. Before Metallica went on, various members of the four bands rehearsed Diamond

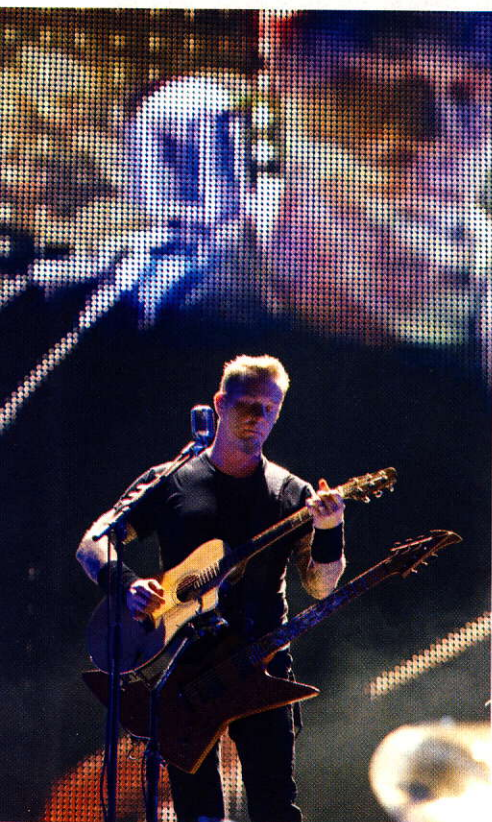
Head's "Am I Evil?" as James Hetfield sang, "Yes, I am!" They even played a bit of the mighty Priest and did "Breaking the Law," which was very nice and metal of them.

For Metallica's first encore, all four bands came onstage and played "Am I Evil?" I thought it was a mess, but what does it matter what I think when grown men were crying and screaming? After destroying Sofia, I joined them again in Athens for lots of kebabs and



(clockwise from above) Scott Ian onstage in Istanbul, the first time Anthrax had ever played there; Metallica's Robert Trujillo and Slayer's Kerry King; Ulrich and Mustaine on the Sofia stop; King, Ulrich and Ian; (opening spread) Hetfield in Athens at the beginning of "Enter Sandman"





(clockwise from above) Rehearsing "Am I Evil?" on the Sofia tour stop, with (from left) Hetfield, Anthrax singer Joey Belladonna, Ian, Hammett, Mustaine and Anthrax guitarist Rob Caggiano; Hammett and Hetfield

metal, but no sun. The final show was Istanbul, Turkey, and the sun was finally shining. It was a bit like being in California.

Looking back, it's funny how many people expected the bands not to get on. What was going to happen? Were Dave and James going to have a boxing match? The fact is that everybody got on very well, and I have to give Lars the credit for being the glue. He really put it together. **GW**



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Lars Ulrich and Mustaine  
in April 1983



# JUMP IN THE FIRE

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IN THIS EXCERPT

FROM HIS NEW AUTOBIOGRAPHY,  
**DAVE MUSTAINE**

REVEALS THE UNTOLD STORY  
OF HOW

**A NEWSPAPER AD + A BIZARRE AUDITION**  
LANDED HIM A SPOT AS A FOUNDING MEMBER OF

**METALLICA.**

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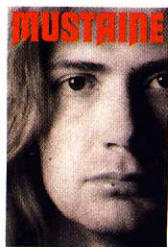


# IN 1981,

Dave Mustaine was a struggling young guitarist in Southern California when he met a group of musicians who shared his love of heavy metal. Together, they formed the first incarnation of Metallica, the group that would achieve glory first as thrash-metal pioneers and later as heavy metal megastars. But long before success came knocking, Mustaine was out of the group: in April 1983, the guitarist was fired from the band for alcoholism and bad behavior and dropped off at a Greyhound bus terminal in Rochester, New York, with a ticket back to Los Angeles. The story might have ended there, with Mustaine watching from the sidelines as the band he helped create went on to fame and fortune. Instead, he got his act together and formed Megadeth, achieving his own significant measure of success in the world of metal.

Now his 30-year-long career comes to light in *Mustaine: A Heavy Metal Memoir*. Written by Mustaine and Joe Layden, and published by It Books, an Imprint of HarperCollins Publishers, the book is a revealing look at not only Mustaine and Megadeth but also Metallica, told from an insider's perspective.

In the following excerpt, Mustaine tells how he became a founding member of Metallica in late 1981, shortly after the breakup of his band Panic.



From the book *Mustaine: A Heavy Metal Memoir*. Copyright © 2010 by Dave Mustaine. Reprinted by permission of It Books, an Imprint of HarperCollins Publishers.

**I WAS LEAFING** through an alternative newspaper called the *Recycler* when I came across a classified advertisement by an as-yet-unnamed band that was in search of a guitar player. This was nothing out of the ordinary—the *Recycler* was filled with these sorts of announcements on a weekly basis; they were required reading for just about every aspiring musician in Southern California. Few of them sparked my interest, largely because I had no desire to be a hired gun in someone else's band. I knew I was a pretty good guitar player; I also was beginning to come to the realization that I liked to be in charge. I was not good at taking direction.

This particular ad caught my attention, though, since it was the first to reference not one or two but three of my favorite bands. The first was Iron Maiden. Nothing really special about that—you couldn't play metal and *not* appreciate Iron Maiden. The second was Motörhead. Nothing unique there, either. The third, however, was a band called Budgie. Just seeing the name in print made my heart race. I'd been introduced to Budgie, a groundbreaking band from Wales—in fact, they are regarded in some quarters as the first heavy metal band—one night a few years



earlier, while hitchhiking on Pacific Coast Highway [PCH]. The driver worked for a radio station in Los Angeles. He was a decent enough guy. Shared some Quaaludes, kept the music blaring, and at one point, after finding out I played guitar, he smiled and said, "Dude, you gotta listen to these guys." Then he inserted a Budgie tape in the cassette deck.

I was instantly blown away. The speed and power of the music, without abandoning melody—it was like nothing I'd ever heard.

Now here I was, reading the *Recycler*, wondering what to do with the next phase of my life, and it was like I'd been sent a message.

*Budgie!*

That day I called the number in the ad.

"Hey, man, I'm looking for Lars."

"You got him." The guy had a strange accent that I couldn't quite place. He also





Onstage with Metallica at the Paramount Theatre, Staten Island, on April 8, 1983, a few days before he was fired; (opposite) with James Hetfield at the same show; (below) Mustaine-era Metallica demos and flyers



side, a very long time ago, we really were kindred spirits.

We met a few days later at Lars' condo in Newport Beach. Actually, it was his parents' house, which I didn't realize until I arrived. The drive was like a trip down memory lane, as Lars lived in a neighborhood not far from where my mother had worked as a maid when I was growing up. At one point, after exiting the PCH, I came to a stoplight and realized that if I made a right turn, I'd be driving into Linda Isle, where my mom had cleaned toilets for the rich folks. If I took a left, I'd be at Lars' place in just a couple minutes. After making the turn, I remembered that once, many years earlier, I'd put on a little bow tie and white shirt to help out while my mom worked for a caterer at a private party in this very same neighborhood.

You can imagine what I was thinking when I pulled into the driveway in my old Mazda RX-7, with the rusted-out muffler rattling so hard I thought the windows might crack:

*"Silver spoon motherfucker..."*

Lars' father, Torben Ulrich, was a former professional tennis player of some renown. His mom was a housewife; I never knew too much about her. Lars was born in Denmark. Not surprisingly, he'd begun playing tennis at a very young age and was something of a prodigy himself. Supposedly, he'd come to the States with the idea of furthering his tennis career, but that soon took a backseat to his real passion: music; specifically, playing the drums. I didn't know any of this when we first met. All I knew when he came to the door that morning was that he was very young (I was 20 years old; Lars was not quite 18) and obviously had come from a different world than the one I had known.

I had no great expectations regarding this (continued on page 166)

sounded very young.

"I'm calling about your ad? For a guitar player?"

"Okay..."

"Well, I know Motörhead and Iron Maiden," I said. "And I love Budgie."

There was a pause.

"Fuck, man! You know fucking Budgie?!"

That was all it took. You see, Lars Ulrich, the kid (and, yeah, he was just a kid, as I would soon discover) on the other end of the line, was an avid collector of music from the New Wave of British Heavy Metal (NWOBHM). And when I dropped the name of a band that was at the forefront of that movement, I was in. The thing is, I didn't even realize until later that Budgie held such a prominent place in that world; I just liked their music. And Lars respected that, which just goes to show you that deep down in-



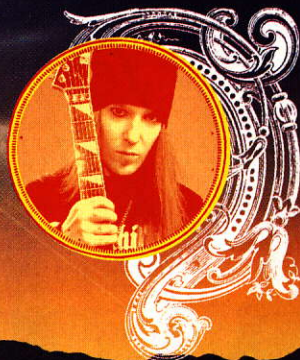


# PSYCHO





# CIRCUS



GW  
PAGE  
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## STEP INSIDE THE BIG TOP FOR THIS FALL'S **BERZERKUS TOUR**

*Starring* **BLACK LABEL SOCIETY, CHILDREN OF BODOM**  
AND A CAST OF HEAVY METAL MONSTERS!

IN THIS GUITAR WORLD EXCLUSIVE,

*stringmaster* **ZAKK WYLDE**

TAKES YOU BEHIND THE FREAKIEST SHOW ON EARTH.

BY CHRIS GILL



PHOTOS BY  
DALE MAY







## IT'S A BIT UNUSUAL—UNSETTLING, EVEN—TO SEE **ZAKK WYLDE**

**WITHOUT A BEER IN HIS HANDS. BUT WHAT'S EVEN STRANGER IS HOW ZAKK DOESN'T SEEM ANY DIFFERENT, EVEN THOUGH HE'S BEEN BONE-DRY SOBER SINCE AUGUST.**

"Drinking was a huge part of my life," Wylde admits. "I could drink beer throughout the whole day and just chill. I'd have a few beers while I was sitting around practicing, or nurse a beer while watching a Yankees game. I even used to drink beer when I was lifting weights. I was never into contests where you pound down beers—I'd lose anyway. For me it was more of a social thing."

Zakk has a very good reason for staying sober. When he entered the hospital last summer to find out why his left calf was bothering him, the doctor discovered that he had blood clots in his left thigh and both lungs. Blood tests also revealed that Zakk's liver enzymes were dangerously high and that he was at high risk for developing chronic pancreatitis.

"My doctor told me that pancreatitis was the last thing I wanted," he says. "Half of the guys who have it die on the operating table or within three days of the operation because their bodies reject the medication. It's not like you get an operation and live until you're 80. You're lucky if you live two years after the operation. He told me he could think of a million better ways to die. You don't need to go to rehab when the doctor tells you that. For me that was the end of my drinking."

The recent deaths of Slipknot bassist Paul Gray, Type O Negative frontman Peter Steele, and Ronnie James Dio serve as further reminders to Wylde that rock stars are not immune from the Grim Reaper's scythe. And he wasn't going to wait around until scientists completed their studies on Ozzy Osbourne's DNA to figure out the secret to surviving a lifetime of substance abuse either.

"A lot of guys passed away this year, especially guys from my generation," Wylde says. "Bret Michaels was

really messed up for a while, and we all thought he was going to die. It just was time for me to chill out on the sauce. I'm sure if Dimebag was still around, he'd be chilling out as well by now. The majority of my buddies are the same way. Slash and Jerry Cantrell don't drink anymore. We had a good run. You think I'd like to have a beer right now? Of course I would, but I can't. Game over."

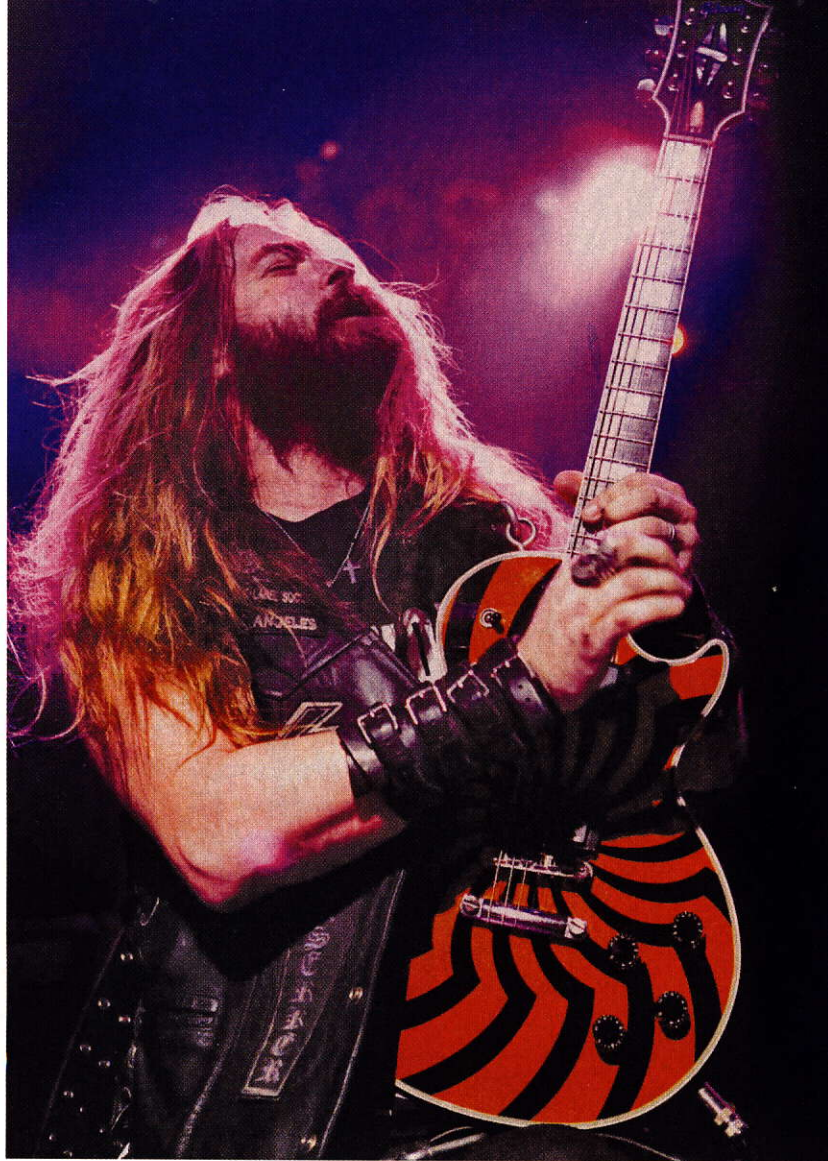
While it may be game over for Wylde's drinking, his other source of dementia—Black Label Society—is going as strong as ever. Over the past 12 years, Black Label Society have released eight studio albums, including their latest effort *Order of the Black*, a live album and two live DVDs. *Order of the Black* was recorded at a new studio called the Bunker that Wylde built in the second house on his sprawling 10-acre compound north of Los Angeles. The album delivers the bone-crunching Sabbath-inspired riffs and classic Ozzy-influenced melodies we've all come to know and love from Wylde, along with the squealing, breakneck











# “ALEXI WAS MY FIRST CHOICE FOR THE BERZERKUS, BECAUSE HE’S PART OF THE NEW BREED OF KICK-ASS GUITAR PLAYERS, ALONG WITH GUS G.”

solos that are his calling card. Wylde indulges his Elton John piano fetish on “Darkest Days” and “Time Waits for No One,” but metalheads should resist the urge to skip over these mellower moments lest they overlook his stunning solos. “Chupacabra” offers a brief interlude of Paco de Lucia flamenco madness, and the album concludes with the Neil Young-flavored acoustic guitar and strings of “January.”

This fall, after a summer headlining Ozzfest’s second stage, Black Label Society will lead their own Berzerkus tour with Children of Bodom, Clutch and 2Cents in support. After that, Wylde will bring the Black Label show to the farthest corners of the planet, including Russia and China. “It’s an actual world tour now,” he says. “I just did a promotional tour in China, and it’s crazy over there. They didn’t even have electric guitars until recently. They were making them, but they weren’t playing them. They think hair metal is like the coolest thing that ever happened in earth’s history.”

Wylde remains an outspoken and jocular personality, even without alcohol flowing through his veins. Clutching a cup of New York City’s finest sewer-water deli coffee, the highly caffeinated guitarist actually seems more outrageous and intense than ever, both in his antics and his playing. If Wylde’s solos on *Order of the Black* are any indication, the Berzerkus tour should provide guitar fans plenty of thrills and chills along with Zakk’s usual clowning around.

**GUITAR WORLD** What inspired you to do the Berzerkus tour?

**ZAKK WYLDE** After playing for so many years, I’ve gotten to know a lot of guys in other bands. You just give them a buzz to see what they’re doing

and if they want to go out on tour. Alexi was my first choice, because he’s part of the new breed of kick-ass guitar players, along with Gus G.

**GW** How does it feel to be headlining the second stage of Ozzfest with Black Label again instead of playing on the mainstage with Ozzy?

**WYLDE** I played one Ozzfest with Black Label when Joe Holmes was playing guitar with Ozzy. It was great to see Joe up there. Me and Dimebag were standing on the side of the stage, and I was telling Dime that it was actually pretty cool to watch somebody else up there playing my shit. Joe was nailing it note for note. To me, it would be like having Randy Rhoads or Jake E. Lee on the side of the stage watching me play their stuff.

Gus is a major guitar player, so I know he’s going to be awesome. I’d be more than happy to fill in for a couple of weeks if Gus’ wife was

pregnant and he had to go home, or he had some bizarre masturbatory accident in the back lounge of the tour bus and sprained his wrist. But it’s Gus’ gig. Ozzy is like my alma mater: it’s like I played for Penn State, but now Gus is wearing the uniform. If they’re playing for a national title, I’ll go down there and flip the coin. Playing for Ozzy is like playing for the Yankees. You’re expected to win and you’re supposed to perform at a higher level than everyone else. It’s the most coveted guitar spot, because Randy set the standard.

Playing with Ozzy is part of who I am, and I’m proud of that, but I’m having a great time doing Black Label 25 hours a day, eight days a week. All the guys in Black Label have their own projects as well. Like, JD [bassist John DeServio] has Cycle of Pain, Nick [Catanese, guitarist] has Speed X, and Will [Hunt, drummer] still plays with Evanescence and Static-X. All those other bands are like branches, but Black Label is the tree. I always tell the guys that they can do other things but Black Label is the mothership. I want JD to still do his jazz clinics. There’s no reason for him not to. We can always make Black Label records.

**GW** *Order of the Black* is the first album you’ve recorded at the Bunker. Why did you build your own studio?

**WYLDE** Whenever we would be in the studio at the end of the night, getting sloshed and listening back to tracks, I’d never want to take a chance driving home. I’d just crash on the couch instead, since I had to go back to the studio in the morning anyway. It cost me an extra \$1,000 a night to stay in the studio. Now I’m saving myself \$1,000 a night, but I’m not drinking either. If I had this studio back when I



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was drinking, I could have crawled back to the house. I sure picked a fine time to stop sniffing glue!

**GW** How have you adapted to sobriety?

**WYLD** I still enjoy going out to bars, hanging out and shooting shit with people just to get away from music for a while. After doing a show I like to go out to a nice Irish pub—not a rock club—where nobody knows who I am, and just sit at the bar and chill out with the guys before we have to drive another 17 hours to the next town. I still go out to bars, but now I drink the fake stuff, and I act fake drunk and get into fake fights.

**GW** Just don't get thrown into fake jail.

**WYLD** Fake jail would not be good. You get in there and go, "They're beating the hell out of me. Is that a fake cock in my ass? It feels real!" [laughs] I started drinking on weekends with the guys when I was 14 years old, saving up all my money to buy beer. My buddy Scott's older brother would buy us beer for the weekend. From 14 to 43 wasn't a bad run. It's not easy to just stop. People ask me if I miss it, and of course I miss it, just like I miss getting blowjobs from my wife. I never reached a point like some guys who were sick and tired of feeling sick and tired. I never felt like that. I just needed a couple more beers and I felt human again.

**GW** Now that you have your own studio, will you be working on projects with other bands or doing some solo work?

**WYLD** Eventually I'm going to start my own label, and I'll produce, record and mix the bands that I sign in the studio. I want to get more involved in producing. I'm always shocked that Jimmy Page never went that route in the Eighties after Led Zeppelin called it quits. Even if Bonzo hadn't died and Zeppelin still ruled the world, I could see Jimmy becoming another Mutt Lange. Who wouldn't want Jimmy Page to produce their album? There'd be a line around the building of artists who'd want to work with him and have him put the Jimmy Page magic on their music. I can see myself doing more work as a producer when I get tired of touring, or doing more mellow stuff, because you don't want to kill yourself doing heavy lifting all the time.

**GW** Are you going to branch out more and make some instrumental guitar records that showcase your other influences, like Al Di Meola and Albert Lee?

**WYLD** I love listening to Di Meola, John McLaughlin and Paco de Lucia. I never would have heard of those amazing artists if my guitar teacher didn't tell me about them. I loved Tony Iommi and Jimmy Page, but my teacher told me I should check out Di Meola and McLaughlin, and Steve Morse and the Dixie Dregs. I knew nothing about them until he told me about them, but I knew who AC/DC and Van Halen were.

A while ago, Joe Satriani asked if I

wanted to do the G3 tour. I told him that I don't make guitar records. I might put an acoustic "Spanish Fly"-style guitar piece on a record, but I wouldn't do a whole record of that stuff. My idea for a G3 show would be like a Black Label show, and I don't know if having a whole bunch of Berzerkers come to a G3 show is such a good idea. But Joe and I have talked about doing something together sometime, so who knows?

**GW** Your output has been pretty prolific. You've put out eight Black Label studio albums in 12 years.

**WYLD** I like to work. This is the longest break we've had between putting out albums, but it's been good for us. Sometimes you just need to go away for a while. We were pumping out albums the same way bands used to in the Seventies: we'd make an album, go on tour, and then make another album without taking a break. Look at the catalogs for Sabbath, Zeppelin, Skynyrd, Ted Nugent, Bad Company or any other band from the Seventies. The most time they took between albums was two years, and that whole time they were touring behind a record. I don't know what takes bands so long to make an album these days. I go into the studio without any songs. I might have a riff, but I don't have any lyrics. When I get into the studio, I'll come up with something. I'm not like Elton John, where he gets his lyrics from Bernie Taupin and writes music to them. With Sabbath, Geezer would write the lyrics around Ozzy's melody. That's the way I do it: I come up with a melody, and then I put the lyrics around it so the syllables fit.

I have a piano and an acoustic guitar in the studio, and whenever I sit behind one of those, I usually come up with something melancholy. If I pick up an acoustic guitar, I come up with songs that are like "Yesterday" or a Creedence tune or something by the Eagles. When I get behind a piano, the songs are more like Elton John or Neil Young. When I crank up the electric guitar and run it through an octave pedal, I just want to keep writing riffs. Once I get tired of writing the heavy stuff, I take a break and start writing some mellow shit, and when I get bored with that, I go back to the heavy stuff.

**GW** What was the inspiration for *Order of the Black?*

**WYLD** To me it's always about the tunes. All the old bands I love, like Sabbath, Zeppelin, Bad Company, Elton John, Neil Young and Skynyrd, never went, "This album is heavier than our last one"—it was just another great record with a lot of great songs on it. That's one thing that used to bother me about Father Dime: every time Pantera put out a new album he'd go, "It's even heavier than the last one." How much heavier can you get? Anything can be heavy for the sake of being heavy. How are the riffs? Are the songs good? (continued on page 172)









# NORDIC TRACKS

*As Finland's Children of Bodom*  
 PREPARE TO JOIN FORCES WITH  
**BLACK LABEL SOCIETY** ON THEIR UPCOMING  
**BERZERKUS TOUR, GUITARIST/FRONTMAN**  
**ALEXI LAIHO**  
 REFLECTS ON THE PATH THAT GOT THEM THERE.

**S**ERIOUS FANS OF HEAVY METAL shredding have had little to complain about this year. Between the numerous package tours featuring the guitar heroics of Megadeth's Chris Broderick, Ozzy Osbourne's Gus G. and countless others, arpeggios and sweeps have been gushing out of amps all summer like BP's oil leak in the Gulf of Mexico.

But for true connoisseurs of six-string ferocity, the knife fight of the year will take place this autumn when Black Label Society's Zakk Wylde and Children of Bodom's Alexi Laiho face off on the Berzerkus tour package. While Wylde is something of a national treasure, Laiho is still a bit of a cult figure.

Born Markku Uula Aleksi Laiho, the guitarist recorded his first album with Children of Bodom in 1997 in Finland. Since then, he and his Nordic band have released six studio efforts, two live albums and an assortment of EPs and DVDs. Beginning as a death metal unit, Bodom rapidly discovered their own unique voice by mixing and matching elements of Scandinavian black metal, European progressive rock, American thrash and Eighties hair metal into a compelling blend of flat-out aggression, catchy choruses and instrumental virtuosity. *Are You Dead Yet?*, *Blooddrunk* and last year's album of cover songs *Skeletons in the Closet* established them as rising stars in America, and tours with the likes of Mega-

deth and Lamb of God sealed the deal.

Not surprisingly, Laiho, Bodom's vocalist and guitarist, has been singled out for attention. Looking like a trendy, young vampire, and shredding like a 21st century Randy Rhoads, Alexi mixes bluesy hard rock ferocity with dashes of Western classical harmony that rarely sounds fussy in the way that European metal often can. For example, on "If You Want Peace...Prepare for War" from 2005's *Are You Dead Yet?* [see transcription, page 106], he takes most of what's good about the past 20 years of hard rock lead playing and condenses it into concise, violent blasts of sonic rock salt.

But as Laiho reveals when we sit down with him to discuss the upcoming Berzerkus tour, he's still growing as a guitarist. "I'm still hungry to play and improve," he says. "I still practice every day. I would never think, Okay, now I'm finally good enough."

Does that mean Laiho is pumped and primed to, er, "Finnish off" Zakk Wylde in the upcoming guitar slugfest?

"Zakk is one of the best, for sure," he says. "Everyone who was involved with Ozzy Osbourne were the guys I looked up to when I was learning to play. Randy Rhoads, Jake E. Lee and Zakk were some of my biggest influences. Zakk's playing is just so over-the-top crazy, and he's a great singer, too."

Oh, well. So much for the knife fight.



**GW  
PAGE  
53**





**GUITAR WORLD** Even though Children of Bodom are an extreme metal band, the group's appreciation of classic song structure is evident on *Skeletons in the Closet*, where you cover songs by everyone from Britney Spears to Anthrax to Creedence Clearwater Revival.

**ALEXI LAIHO** *Skeletons in the Closet* is an accurate reflection of what we like. We have a bunch of mix CDs on our tour bus that jump from Norwegian black metal, like Darkthrone, to [British pop singer] Samantha Fox to Slayer. One night Britney Spears' "Oops, I Did It Again" was looping over and over, and I could just hear a metal version of it in my head. My keyboard player [Janne Wirman] and I were slamming White Russians and we decided to cover it.

I think the only way you can earn the right to do something like that is to just have the attitude that, "I don't give a fuck if you have a problem with us covering Britney Spears." And all jokes aside, we put a lot of effort into the arrangement. It's played really well and recorded professionally. It's not just a goof. I think it works as a metal song.

**GW** What other bands do you think do a good job of balancing hooks and aggression?

**LAIHO** Pantera did it well, especially in the early days. The entire *Cowboys from Hell* album, for example, had great catchy riffs, but at the same time it had elements of extreme metal. It was really a "punch-in-the-face" sort of album. It was melodic and super-aggressive at the same time. It would be great to hear Britney cover one of their songs.

**GW** On *Skeletons* you covered "Talk Dirty to Me" by Poison. Did Eighties hair metal have an impact on you when you were growing up?

**LAIHO** Definitely. That's where it started for me. Bands like Twisted Sister and Mötley Crüe, and guitarists like Van Halen and Randy Rhoads always had good guitar riffs and solos. It led to harder music like Metallica, Anthrax and Megadeth, and ultimately to death metal and black metal.

**GW** Can you give me some sense of how you progressed from listening to Van Halen or Randy Rhoads to embracing the music of a band like Obituary?

**LAIHO** I remember hearing "Arise" by Sepultura, and thinking, Holy fuck! Who are these guys? I was, like, 10 years old, and thought they were probably evil and crazy. They really had this appeal because they were so...I don't know...just so fast and insane that it made a huge impact on me.

**GW** Were you playing guitar by then?

**LAIHO** I was just starting to play.

**GW** Did you hear American music all the time in Finland?

**LAIHO** Yeah, and then gradually the Nordic countries began developing their own metal underground. Swedish death metal bands like Entombed and Dismember and the whole Norwegian black metal scene began picking up steam. I really embraced that music when I

was around 15. I was all about black metal, but in those circles you were not allowed to play lead guitar. Guitar solos are not allowed in true black metal. You pretty much have to play like shit! You know, turn the distortion and treble knob up to fucking 10, and go! [laughs] I loved it, but I kept practicing and secretly listening to Steve Vai, or whatever.

**GW** So what was that scene like when you were in your teens? Were guys in your neighborhood playing death metal?

**LAIHO** Yeah. There was a lot of pressure to conform, but then again, I just didn't care about

elements I liked from traditional black metal and mixed it with the things that I liked in thrash metal. It has elements of both, but at the same time it's neither.

**GW** How did you start playing guitar?

**LAIHO** I had a teacher, and he gave me an American [instructional] book, but I forget what it was called. I really started from the very beginning, going through each of the strings and what they're called, and so on. My teacher was pretty cool, because he was a conservative dude, but he knew a lot of Metallica, Guns N' Roses and what have you. So he promised me if I learned all the fundamentals of music he'd teach me Metallica's "One," or whatever. For the next five years that was his way to get me to practice stuff that at that time was boring for me. And believe me, I practiced my ass off.

His determination to make me learn music theory definitely helped me. When you're a 15-year-old kid and you're into Steve Vai, and someone says you have to learn to play some fucking bossa nova song or whatever, you're going to think it sucks, but the song is not the point; it's just important to know there is something else besides majors, minors and power chords.

**GW** Your signature ESP guitar has a Randy Rhoads vibe. Was he the crucial guy for you?

**LAIHO** Definitely. Ozzy Osbourne's live *Tribute* album was the first time I heard Randy Rhoads. Technically, he wasn't as advanced as Vai or Yngwie, but his sound really hit me. *Tribute* is still my favorite Ozzy album. Randy's playing had that classical element, but it wasn't overbearing.

Randy and Slash are both players that I really admire. They play to serve the music and not themselves, and they compose guitar solos that any teenage girl can sing along to. Their solos are really just integral parts of the song, and that should be the object as a guitar player. That's the sort of guitarist I'd like to be.

**GW** I read somewhere that the first Children of Bodom album, *Something Wild* [1997], is your least favorite because it had too many neoclassical elements. It sounded too much like Yngwie Malmsteen.

**LAIHO** I wouldn't say that we sounded like Yngwie. We were pretty fucking

far from Malmsteen. But yeah, that classical element is in there, especially in the guitar solos. There was too much of that, and at the time, especially in Europe, every guitar player was doing that thing. I decided I didn't want to be one of them.

**GW** It seems to me that each of your albums has gotten progressively harder, in a good way. Each has gotten less dainty and Euro. Your sixth album, *Blooddrunk*, is the most organic and original sounding.

**LAIHO** I agree. It came from a more emotional place. It has a lot musical detail, but also a lot of primitive rage. I try not to think about stuff like that when I'm writing music. It's just been



**"RANDY AND SLASH ARE PLAYERS THAT I REALLY ADMIRE. THEY PLAY TO SERVE THE MUSIC, AND NOT THEMSELVES."**

that. We're talking about a really small underground metal circuit. I was definitely the best guitar player around. I could just kick anybody's ass, and I was appreciated for that.

**GW** You must have been thrilled that people in your area of the world were creating something unique.

**LAIHO** It was great. Black metal was really a Nordic thing, you know. It just felt like that was our thing.

**GW** But ultimately you felt a little trapped by the musical limitations of the scene.

**LAIHO** Probably, yeah. Playing minor chords as fast as you can just wasn't enough. Bodom was really my response to that. I took some of the el-



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a natural evolution.

**GW** Using keyboards in metal is always a tricky thing. They tend to make music sound more polite.

**LAIHO** Polite I'm not into. [laughs] Yeah, you really have to know how to use keyboards right, or else you start sounding like a "European metal guy."

**GW** On *Blooddrunk*, the synthesizers add color without dominating the surface, like they do on some of your earlier records.

**LAIHO** A lot of people ask me, "How come you don't use as many keyboards as you used to?" I tell them, "We actually have more keyboard parts. They're just less obvious."

**GW** Is that an ongoing conversation that you have with your keyboardist, Janne Wirman?

**LAIHO** You know, we've been working together for such a long time. We're always coming up with keyboard sounds together, and most of the time we're on the same page. Sometimes it's cool just to shamelessly ape the Eighties and play big minor chords with a string setting, but more often we'll try to come up with superwacky sounds that we just put somewhere in the background. You can feel it, but you can't necessarily tell what the hell's going on.

**GW** Very few American metal bands use keyboards. Is that your Nordic side coming out?

**LAIHO** I never really thought of it that way. But you're right—none of my favorite American bands have keyboard players. It's probably something I picked up from Scandinavian death metal.

**GW** Does playing with a keyboardist inspire you to play different patterns or scales that you wouldn't ordinarily think of?

**LAIHO** It would be pretty strange if it didn't. Before Janne joined Bodom, he was a straight-up jazz player and wasn't really into metal that much. I thought that was great and have always encouraged him to play whatever he wants when he solos. I really love it when he plays a bunch of gnarly jazz and classical shit.

**GW** Who writes the unison and harmonized lines that often appear in your arrangements?

**LAIHO** I usually do, and more than a few times I've totally bummed him out, because I'll write something from a guitarist's perspective that just isn't possible for a keyboardist to play. He always figures something out, though, and then he gets me back. All of the sudden, he'll throw these arpeggios at me that are barely possible to do on the guitar, and I'll say, "I don't know how to do it, but I'll find a way." But it's really cool to get a mission that seems impossible. If something feels like a challenge, it just fucking fuels me up to the point where I can't sleep at night until I figure it out.

**GW** Do you ever regret when you're playing onstage that your songs are so technically demanding?

**LAIHO** No, it's not like that. I just practice until I can play whatever I need to play. I'm not saying it's easy. I'm the front guy, so I've gotta sing and engage the audience while playing this impossible shit. I have to work at it.

**GW** You're going into the studio soon with producer Matt Hyde [Slayer, *Porno for Py-*

*ros*]. Where do you see your music going with this next record?

**LAIHO** It's hard to say at this point. We have a lot written, but all I can say is, this is definitely gonna be heavy. I'd rather not get into it too much, because it's always too early to tell before it's recorded. But I'll tell you, we're not wimping out.

**GW** Matt Hyde is a great choice. He's done Slayer's *God Hates Us All*, one of the heaviest records of all time, as well as radio-friendly albums.

**LAIHO** It's not really about what he's done in the past; it's just the way he talked to us about music. We sat down with eight different producers, and Matt just seemed the most committed and enthusiastic. He showed up to rehearsals in Helsinki and just started throwing ideas at us. It was a really cool thing, because we never really had anybody work with us in preproduction, and his ideas were actually good. That said, it's not a bad thing if he produced *God Hates Us All*.

**GW** Do you ever feel confined by some of the musical decisions you made when you were young? It must take a lot of energy to sing and play the way you do.

**LAIHO** Singing? You mean the screaming? [laughs] Yeah.

**GW** I didn't mean to imply...

**LAIHO** It's cool. That's what I think, anyway. I'm a guitar player more than I am a singer. I just scream my ass off.

It does take a lot of physical energy when you're touring and playing live night after night. It can wear you down if you're not used to it. I remember the first time we started doing long tours—by "long" I mean more than four gigs in a row—and it was just terrible, because I would lose my voice completely after the fourth show. Nothing would come out, and I didn't really know what to do about that, so I just started asking other dudes who did death metal vocals. They all tried to explain how they sang from their stomach [diaphragm], but I couldn't figure out what they meant. Eventually, it clicked. I started using my stomach without realizing it, and after that I never really lost my voice again.

**GW** Still, your stamina must be extraordinary.

**LAIHO** I know what you're saying. It's not even just the singing and playing. You have to headbang, run around and act a little crazy onstage. I always try to give 100 percent, but sometimes you're just tired. Our drummer and I will joke after gigs on occasion and say, "I wish I would've gave some serious thought before I made a career out of playing extreme metal." It can fucking hurt. I've actually vomited my guts out while playing the solo to "Blooddrunk" and then run back to the front of the stage and kept on screaming. But what are you going to do? You have to get it done, and once you're done—once you pull it off—it feels like you've actually done something, that you did your job. And that's a good feeling.

**GW** The grass is always greener...

**LAIHO** That's why I'm saying that, at the end of the day, the grass on *this* side is pretty fucking green. I can't complain for even one second. **GW**



# Rollin'

THE THIRD INSTALLMENT OF  
SOARING HIGHS—AND A FEW  
VINCE GILL AND OTHER SHOWSTOP-



October 2010

page 58



# Tomblin

ERIC CLAPTON'S CROSSROADS GUITAR FESTIVAL OFFERED UP STUMBLES. *GW* CHECKS IN WITH JOE BONAMASSA, DEREK TRUCKS, PERS FROM THE CHICAGO BLUES FESTIVAL. *by Alan Paul*



The grand finale, featuring (from left) guitarists Derek Trucks, Pino Daniele, Warren Haynes, James Burton, Joe Bonamassa, Jimmie Vaughan, Susan Tedeschi, Buddy Guy, Keb' Mo', Robert Cray, Johnny Winter, Jonny Lang, Eric Clapton, B.B. King and Ron Wood



(from left) Buddy Guy,  
Ron Wood and Jonny Lang,



UDDY GUY STOOD IN THE MIDDLE OF THE TOYOTA PARK STAGE IN SUBURBAN CHICAGO, BACKED BY HIS TOUGH, VETERAN CHICAGO BAND AND FLANKED BY ACOLYTES RON WOOD AND JONNY LANG. A RADIANT SMILE LIT UP HIS FACE, MAKING HIM LOOK SOMEWHAT YOUNGER THAN HIS 73 YEARS.

"I don't know about you," he told the crowd of more than 28,000, "but I feel like I'm in heaven."

The sweaty, sun-drenched throng roared back its agreement. Clearly for lovers of rootsy guitar playing, there was no better place to be than at the third installment of Eric Clapton's Crossroads Guitar Festival. The roster featured some of the finest contemporary blues-based guitarists, from the first act, Louisiana slide wizard Sonny Landreth, to the last, patriarch B.B. King. There were a few side trips into other styles of blues terrain, led by Sheryl Crow; country pickers Vince Gill, James Burton and Albert Lee; nylon-string jazz guitarist Earl Klugh; and folk masters Bert Jansch and Stefan Grossman.

But the heart of the lineup was a who's who of blues and blues-rock titans, including Guy, Lang, Wood, ZZ Top, Jeff Beck, Derek Trucks, Susan Tedeschi, Warren Haynes, John Mayer, Doyle Bramhall II, Robert Randolph, Joe Bonamassa, Robert Cray, Jimmie Vaughan, Hubert Sumlin, Keb' Mo', Los Lobos' Cesar Rosas and David Hidalgo, B.B. King, Johnny Winter and, of course, Clapton.

"No one other than Eric could pull off a list of people like that," says Trucks, who spent much of 2007 in Clapton's band. "It's not just people who can help fill the place; it's people Eric wants there. We are all his guests, with some sort of connection to him."

Attendees were largely thrilled with the day's performances, though given the number of players involved, the event was not without a rough patch or two. The notable low points were a spotty

~~~~~ "~~~~~  
**IT'S NOT JUST  
PEOPLE WHO  
CAN HELP FILL  
THE PLACE; IT'S  
PEOPLE ERIC  
WANTS THERE.  
WE ARE ALL HIS  
GUESTS.**

~~~~~ —Derek Trucks ~~~~~

performance by Johnny Winter and rambling onstage recollections by B.B. King, who left many in the audience impatient for more of his exceptional guitar work. But those were minor grievances at an otherwise stellar event, which like previous Crossroads shows, benefited Clapton's Crossroads Centre rehab facility in Antigua. Highlights of the festival will be seen on a DVD to be released this fall.

Landreth kicked off the show before noon and was soon joined by Clapton, who traded licks on "The Promise Land." Afterward, Landreth grinned widely and cracked, "Not bad for 12:15, huh?" It was clearly going to be a long, hot day, both under the sun and onstage.

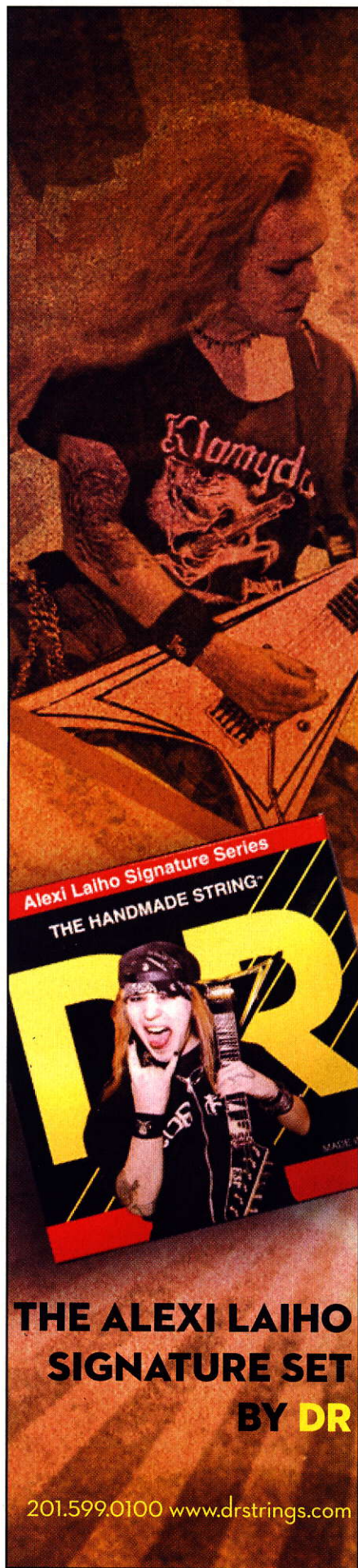
Robert Randolph and the Family Band came out with both guns blazing and never slowed down. The short sets and the presence of so many great guitarists encouraged performers to bring the heat, and Randolph's set grew hotter when Bonamassa and Italian blues guitarist Pino Daniele joined the pedal-steel guitarist

onstage. The three of them engaged in some good old-fashioned head cutting. "That was incredibly fun," Bonamassa told *Guitar World* afterward. "I'm not afraid of getting into it. I think it's a blast to hang out and be great friends offstage, but when you're on, it's on! Music needs that sort of thing."

Old friends Robert Cray and Jimmie Vaughan kept things a bit more genial during their soulful performance. They were also joined by Howlin' Wolf guitarist Hubert Sumlin, one of the festival's revered elder statesmen. The 78-year-old bluesman toted an oxygen tank but displayed his trademark pithy fingerpicked licks.

"Hubert makes people around him better, both musically and oth-





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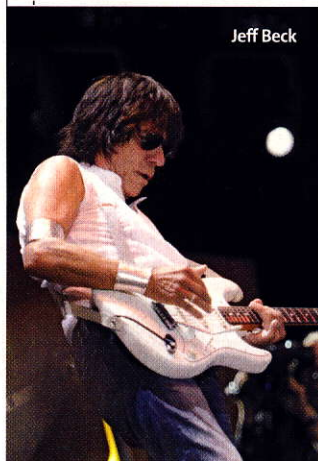
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erwise," Trucks says. "One of the highlights of Crossroads for me was walking into his dressing room with my son and finding him and Johnny Winter in there, and just sitting down and spending time talking to these guitar legends."

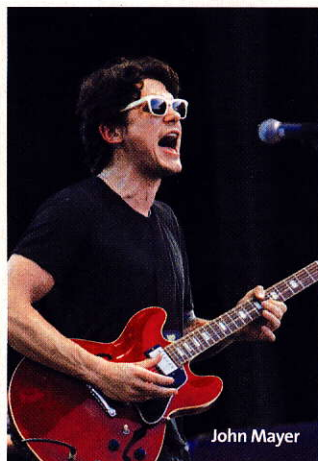
Vince Gill displayed phenomenal singing and songwriting, profoundly precise picking, and flawless band-leading ability during his guest-heavy set. "Albert and James are the two reasons I play a Telecaster and play the way I do, so having them with me was a thrill," Gill says.

Another highlight was the debut performance of Doyle Bramhall II's new band, tentatively called Faded Boogie. Guest guitarist Gary Clark Jr., a young Austinite who was one of the event's lesser-known performers, grabbed the spotlight with his singing and driving, trancelike licks. Crow also joined the group and seemed ecstatic to be there. On one song she was backed by the entire Trucks/Tedeschi band. "We play a lot of gigs," Crow told the crowd. "But when Eric calls for Crossroads, that's when you get excited." Clapton then strode onstage to make his second appearance of the day.

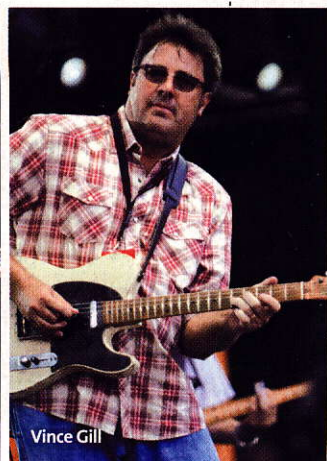
ZZ Top brought their usual flair to the stage with an action-packed half-hour set that was rough and raw, while Mayer's trio added funky grooves behind the guitarist's slinky lead playing. The festival was just the sixth time that the husband-wife team of Trucks and Tedeschi played with their co-headlined band, which was hastily pulled together just two days prior when Gregg Allman underwent a liver transplant, canceling the All-



Jeff Beck



John Mayer



Vince Gill

man Brothers' planned appearance. Says Trucks, "It was hectic, and we had two guys onstage who we had never played with before. But what a thrill to be there!"

They were joined by Warren Haynes, who flew in from a Gov't Mule tour of Europe just for the show. Other guests included Los Lobos' Rosas and Hidalgo, who fit right in, and Winter, who struggled to find his footing on "Red House."

Playing with Guy, Lang dared to wade into the lion's den, grinning madly as he tried to stand toe-to-toe with the Chicago great, who loves nothing more than taking on all comers. The Rolling Stones' Wood stayed closer to the ground, laying down slinky blues riffs that swirled around Guy's high-flying lines. The trio tore up a hard-grooving instrumental version of the Stones' "Miss You."

Jeff Beck's fusion-y, synth-heavy set began with "Somewhere Over the Rainbow" and ended with his acolytes, which included most of the other performers, swooning. "Jeff Beck is otherworldly," Gill says. "I think of him like a classical player; he makes the guitar sound like a violin, and no one else sounds like him. Sonny Landreth and Derek Trucks are the same way."

After all the fireworks, Clapton's own set started out surprisingly staid, until old friends Beck and Steve Winwood came out and lit the fuse. Beck's glistening slide lines sparked the blues standard "Shake Your Moneymaker," and Winwood's singing, guitar work and keyboard playing brought the best out of Clapton. They ripped through Blind Faith and Traffic classics and unleashed a soaring take of Jimi Hendrix's "Voodoo Chile."

Given the final solo slot as a show of respect, B.B. King joined Clapton, Cray and Vaughan for his strangely slow and chatty appearance. But when he finally started playing "The Thrill Is Gone," the song soared. As they played, virtually every performer filtered back onstage for a grand finale roar through "Sweet Home Chicago." Clapton, Guy and King took the lead, with everyone else remaining so respectful and afraid of stepping on toes that there were actually times at which no one soloed—and this from a collection of the best blues-based soloists in guitar-dom standing onstage. "All those great guitarists not wanting to take a solo made me laugh," Gill says. "We were all just happy to be there."

Clapton seemed to enjoy the moment as much as anyone. Late in the festival, he drew loud cheers when he thanked everyone for coming and began looking toward the future. "This was going to be the last one," he said. "But I think we're gonna have to do it again." **GW**



Following the death of  
their drummer, the Rev,  
**AVENGED SEVENFOLD** carry  
on with a dark new album,  
*Nightmare*. Zacky Vengeance  
and Synyster Gates talk  
about making the toughest  
record of their career.

story: RICHARD BIENSTOCK photos: CLAY PATRICK McBRIDE

# AFTERLIFE

**BACK IN NOVEMBER** of 2009, the members of Avenged Sevenfold were deep into writing what would become their fifth studio effort, the newly released *Nightmare*. At the time, guitarist Zacky Vengeance, in a posting to the band's official web site, assured fans that the material they were working up would take the listener on a "very dark journey." He wasn't exaggerating; the new album, the follow-up to the band's 2007 self-titled disc, is at turns angry, haunting and downright bleak.

But in the months since Vengeance wrote those words, the impetus behind the music's mood changed dramatically. On December 28 of last year, the band's 28-year-old drummer, Jimmy "the Rev" Sullivan, was found dead in his home from an accidental overdose of prescription medication and alcohol. Suddenly, the darkness that the band had been conjuring in the studio—A7X's original intent was to forge a song cycle that explored societal ills—became something much more real, and enveloped their music and lives completely. "We wound up recording this album during the hardest time in





Zacky Vengeance  
and Synyster Gates





our lives, the darkest time in our lives, the most insecure, vulnerable and uncertain time in our lives," Vengeance says. "And each day was just a battle."

What resulted from the sessions is an album that not only stands as a tribute to their fallen mate but also represents the drummer's final recorded document with the band. Though he does not play on the album (Dream Theater's Mike Portnoy handled all the drum parts in the studio, based on patterns the Rev had worked up), Sullivan helped compose much of the material, and his musical fingerprints as a drummer and songwriter are all over *Nightmare's* 11 songs, from the frantic blast-beat rhythms of "Natural Born Killer" to the soaring melodies of the title track and the multitiered grandness of the 10-minute-plus closer, "Save Me."

Furthermore, in one instance, his voice literally rings out loud and somewhat clear.

For the elegiac piano ballad, "Fiction," the band lifted Sullivan's scratch vocal from a demo—including eerily clairvoyant phrases like, "I know you'll find your own way when I'm not with you," sung in a slurred and unsettling voice—and dropped it into the final mix. He had recorded the part just days before his death.

"I think that was kind of his way of telling us good-bye," says co-guitarist Synyster Gates. "Usually when we go in to cut demos, one of us will lay down some mumbling sort of stuff for the vocal melodies, because the lyrics don't come until later. But this was one of the few times that Jimmy actually used real words when he was doing the scratch vocal. First take, he went right up to the mic, and what came out were these dark lyrics. It was kind of babbling, and it was a little creepy, and also a little weird. But we didn't think too much about it at the time. Listening to it now,

though, it's like he knew or something. And it's mind-blowing to hear that."

"Overall," Vengeance adds, "I play the album now and there's stuff on it that still makes me cry." But, he admits, "it's weird: even though it's really hard to listen to, at the same time it gives me a good feeling. Because I think of what we've gone through and what this record means to us and it's like, Fuck, we just did something that's really magical."

Heavy metal music has always traded on deathly imagery to great effect, and Avenged Sevenfold are hardly exempt from following in this tradition. After all, their demonic-looking mascot is known as the Deathbat. But it is safe to say that they never envisioned producing something as morbid and chilling as *Nightmare*. In fact, when they came off the road in the summer of 2009, the band members—Vengeance (given name: Zachary Baker), Gates (Brian



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AVENGED SEVENFOLD: AFTERLIFE

Haner Jr.), Sullivan, singer M. Shadows (Matt Sanders) and bassist Johnny Christ (Jonathan Seward)—were in particularly high spirits. They had spent almost two years touring the world behind their self-titled disc, during which time they built heavily on the success that had been touched off by that album's predecessor, 2005's breakthrough *City of Evil*.

"After *City of Evil*, the world was still kind of apprehensive about Avenged Sevenfold," Vengeance says of the album that saw the band complete its transformation from Warped-style Orange County metalcore kids to full-fledged heavy metal giants. "They didn't know if we were a serious band or just some kids trying to play really ambitious music with crazy guitar parts that would be here one minute and gone the next. So we said, 'You know what? We're going to go in, write some great songs, produce it ourselves, and just do whatever we want. And *Avenged Sevenfold* really captured where we were at, just having a good time making music. And I think we started earning more respect, and we brought that on tour and people really responded to it."

Avenged Sevenfold capped off the touring campaign for the self-titled record with a triumphant appearance in August 2009 at the Sonisphere festival in the U.K., where, alongside Metallica, they served as headliners for one of the event's main stages. However, when they reconvened later that fall in Southern California to begin writing songs for the follow-up effort, they took inspiration not from their own experiences but rather from the turmoil they saw in the world around them. "As we were finishing up our touring it looked like the world had plunged into chaos," Vengeance says.

"People were losing their homes, banks were crashing, everything was in disorder. And we would see the effects of what was going on as we traveled from town to town on the road. Meanwhile, we grew up in Orange County, where guys we went to high school with drive around in hundred-thousand-dollar cars, giving out loans for houses that no one can afford, and getting rich off it. And you just sit there and go, 'This is really fucked up. So we thought this was something that needed to be looked at, and as a result the songs started taking on this dark vibe.'"

By mid December, the majority of the new material had been written, arranged and demoed, minus much of the lyrics and vocals. Avenged Sevenfold planned to take a break over the holidays and begin recording in the first days of the new year. On December 27, the band members spent the evening together at a close friend's wedding in Huntington Beach, celebrating in large—and drunken—style, and none more so than the Rev, who could usually be found at the center of

"Everything that we'd all worked so hard for from the minute we first picked up instruments and started making music—it was all gone."

—ZACKY VENGEANCE

any inebriated gathering. On this particular night, however, the alcohol combined with the prescription medication already in his system with deadly consequences (it was also later reported that Sullivan had an enlarged heart). The next morning, the drummer was found dead in his home. Says Vengeance, "On that day, I got a call that changed my life, for the rest of my life. And right there, at that point everything that we'd all worked so hard for from the minute we first picked up instruments and started making music—it was all gone. Nothing mattered. It felt done."

Despite the fact that they were sitting on an album's worth of material ready to be recorded, for the moment Avenged Sevenfold considered themselves finished. In addition to being their bandmate, Sullivan was a main songwriter and, more importantly, a close friend to everyone in the group.

(continued on page 174)



# Unholy Confessions

**ZACKY VENGEANCE** and **SYNYSTER GATES** open up about their wicked-and-wild guitar styles.

by: RICHARD BIENSTOCK

**GUITAR WORLD** Your dual-guitar harmony lines are arguably Avenged Sevenfold's most recognizable musical calling card.

**ZACKY VENGEANCE** Absolutely. What makes Avenged so exciting to me musically is that people either love us or hate us, but nobody sounds like us. And when it comes to our dueling guitars, we choose notes in a way that I've never heard other bands do it. I think on some of our earlier albums the harmonies are more straightforward. But as we've grown over the past three albums they've become much more defined. They intertwine in a way that isn't typical.

**GW** Are you at all influenced by classic dual-guitar harmony bands like Iron Maiden and Thin Lizzy?

**SYNYSTER GATES** We're fans of stuff like Maiden, but I think we generally get it from weirder places. For me, the Eagles' "Hotel California" represents one of the most brilliant harmony approaches to music. Boston did it very well, too. And then there are bands like Dream Theater, where [John] Petrucci does great harmony lines with the keyboard, or Mr. Bungle, where it's guitar and saxophone, which I think is absolutely brilliant.

**GW** Have you learned from one another as guitarists?

**VENGEANCE** I've probably tightened up my playing a little bit, and Brian [Synyster] has maybe let loose a little more, because I think my style is more raw and he's a little more refined. But I've learned a lot from Brian. After *City of Evil*, I felt like, anything Brian could play, I could play too if you gave me a day. And then he'd come up with stuff on the next album and this album where I'd be like, Oh shit, I have to sit down and work on it again. I always look forward to when he comes up with that next crazy run and tries to make it faster than anything he's done before, and I have to add to it. It's always a challenge.

**GW** Synyster, you do a substantial amount of shredding on *Nightmare*, but on songs like "So Far Away" and "Danger Line" you showcase a slower, more melodic side of your soloing.

**GATES** If I'm proud of one thing in my playing it's being able to slow it down and focus on the melody. And on this record it really happened for me on those two songs. Some people will basically just shred all over everything, even a ballad. I'm glad I wasn't born with that genetic chip—the need to just wheedle-weenie all over the place.

**GW** That said, on a song like "Save Me," there are solo sections where you must have said, "I'm just gonna blow some heads off."

**GATES** [laughs] Yeah, there's definitely some of that. But I hope that even if it's too fast for people to hook onto any melodies, there's still

a vibe to it. Of course, "Save Me" is like four different complete blasphemies of vibes! It's the last song on the record, and it's over 10 minutes long. At that point it's like, You think you've heard a bunch of crazy shit, but this is the craziest shit yet.

**GW** Along those lines, it's clear that the band puts a lot of time and effort into song arrangement, in particular in the way you often incorporate decidedly un-metal instruments like pianos, strings and horns into the mix. Where does that come from?

**GATES** It's a result of being an extremely hands-on band, and it comes out of a lot of trial and error. We listen to lots of classical music, including guys like [French Impressionist composer] Claude Debussy. And the contemporary favorite is certainly [film and TV composer] Danny Elfman. He's just so incredible. His soundtrack for *Edward Scissorhands* is one of my favorite pieces of music of all time. So we'll listen to all this music and study what's going on on top of and underneath the melody, what kinds of instruments support the different instruments that are playing the melody—all that stuff. We spend a lot of time with MIDI keyboards and various processors, and we just figure it out. And all those things you hear in our songs work as submelodies and countermelodies, and everything has to fit.

**GW** Zacky, do you come from a musical family?

**VENGEANCE** My dad played some guitar, and both my parents are fans of music and have huge record collections. I remember when I was a kid, every time the Beatles were on the

radio my dad would say he'd give me a dollar if I could tell him what band it was. So by the time I was about nine I knew to just say "the Beatles," and I'd get a dollar out of it. [laughs] And I still have my dad's first guitar, a Yamaha acoustic, which also happened to be my first guitar. It's a right-handed model, so I flipped it upside down and learned to play [Bob Marley's] "Redemption Song" on one string. Basically, everything I've learned on guitar I've learned from listening to my favorite albums. I never had any formal training. My teachers were Dimebag Darrell and Slash and the guys in Rancid and Slayer.

**GW** Synyster, as a teenager you attended GIT with a focus on jazz guitar.

**GATES** I was in love with metal and jazz, though what I studied was more fusion oriented, actually. And then I also did a lot of traditional, old-school bebop jazz-type stuff.

**GW** And your father, Brian Haner, is also a professional musician.

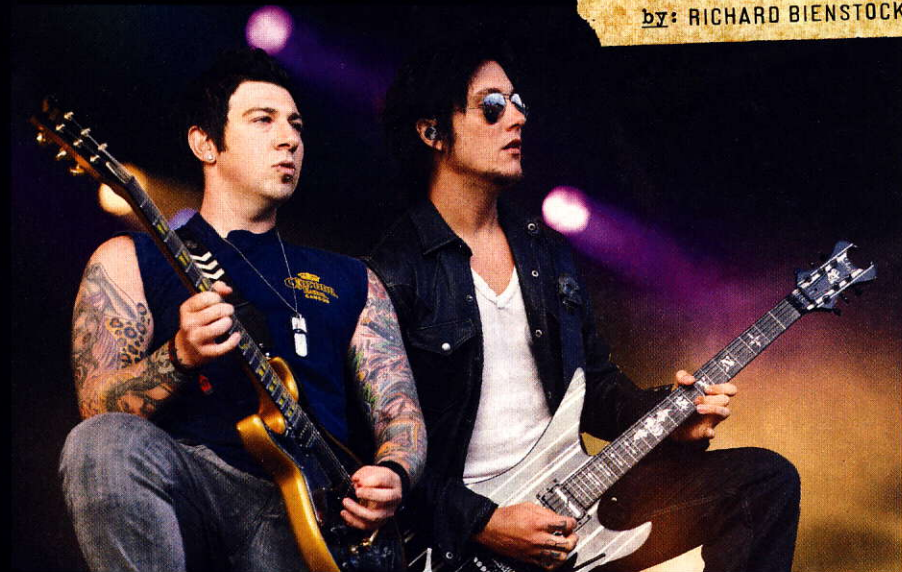
**GATES** He was a studio guy back in the day. He did a bunch of work with Tower of Power, Rose Royce—a lot of R&B and funk-type stuff. And when he was about 17, he played with Frank Zappa. I think it was around the 200 *Motels* period [1971], though he's not on any of Zappa's albums. But he always played a little bit on our records, and he's definitely shown me quite a bit of shit over the years.

**GW** Anything you've shown him?

**GATES** Well, when I started getting into sweep picking I noticed he was popping into my room a bit more.

**GW** So you taught Dad how to sweep?

**GATES** Fuck yeah, dude! **GW**





SO MANY  
SOLOS,  
SO LITTLE  
TIME.



Greg Howe with his LE924  
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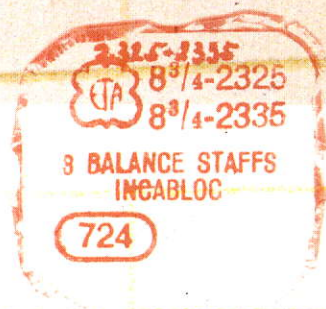
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## BLUES TRAVELERS

WHEN THEIR PSYCHEDELIC-ROCK EXCURSION  
FINALLY RAN OUT OF GAS, THE DOORS GOT  
THEIR MUSIC BACK ON TRACK WITH THE  
BLUES-INFLUENCED *MORRISON HOTEL*.  
ON THE 40TH ANNIVERSARY OF THE CLASSIC  
ROCK MILESTONE, GUITARIST **ROBBY KRIEGER**  
TELLS THE STORY BEHIND ITS CREATION.

BY ALAN PAUL

# 0071

THIS SIDE UP ONLY DAY PURCHASED  
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At the Hard Rock Cafe on L.A.'s skid row during the making of *Morrison Hotel*; (opener) posing at the hotel that gave the album its name

**R**OBBY KRIEGER HAD ALREADY MADE four albums with the Doors by the time the group got together in November 1969 to cut *Morrison Hotel*. Over the course of those earlier records, Krieger had demonstrated his talent for flamenco-style guitarwork, exotic leads and avant-garde psychedelic-rock workouts. But he'd never really had a chance to properly show off his blues chops as so many other electric guitar greats of the period had. That changed with *Morrison Hotel*.

"I never even considered myself a rocking guitar player," says Krieger, who had been playing electric guitar for only six months when he joined singer Jim Morrison, keyboardist Ray Manzarek and drummer John Densmore to form the Doors, in 1965. He'd started out as an acoustic player. "I first learned flamenco and then a lot of folk and folk blues," Krieger says. "That's why I played with my fingers and just adapted it to what we were doing. I really learned to play as a member of the Doors. I just tried to sound like myself and play something that would complement Jim's singing."

With *Morrison Hotel*, though, Krieger came into his own. Not only is the guitar more to the fore than on previous Doors releases but he attacks his solos with newfound intensity on tracks like "Roadhouse Blues" and "Land Ho!" The album was transformative both for Krieger and for the Doors. With it, the San Francisco-based psychedelic rock group recast itself as a down-and-dirty blues-rock quartet.

Emerging from San Francisco's vibrant psychedelic rock scene in 1966, the Doors had quickly become one of the biggest-selling practitioners of the genre, with hits like "Light My Fire," "Hello, I Love You" and "People Are Strange." Krieger's sinewy guitar playing, Manzarek's classical-influenced electronic organ and harpsichord work, and Densmore's jazzy drumming provided a trippy and ex-

otic musical bed onto which Morrison could lay his sonorous vocals and work his shamanistic persona. The resulting sound was fresh and wholly original.

But by the time they released 1969's *The Soft Parade*, the Doors were clearly running out of ideas. Though the album downplayed the group's stronger psychedelic tendencies, the four-part title track was a rambling journey through disparate musical styles, and the brass and string arrangements throughout the album did little to lift what was—with the exception of the radio hit "Touch Me"—mostly weak material. Moreover, the album's progressive musical pretensions were hopelessly out of date at a time when acts like Jimi Hendrix, the Rolling Stones and the newly formed Led Zeppelin were cutting a path back to blues-based music.



# Miles High Club

**Robby Krieger's tells how his love of Miles Davis inspired his new album, *Singularity*.**

**By Alan Paul**

**GUITAR WORLD** *Singularity* is your first solo recording in 10 years and it is quite different from your previous efforts. What was the origin of these songs?

**ROBBY KRIEGER** About 15 years ago, I started working on a tribute to Miles Davis' *Sketches of Spain* with Arthur Barrow, the bassist from Frank Zappa's band. It involved flamenco guitar work and orchestration. We started to record it, but the project got bogged down, and we gave up. Then a couple of years ago, I found the tapes and realized we had the start of something really good, and little by little we started replacing all the original MIDI instruments with the real stuff. The first thing we recorded was the drums, which was really difficult, because in the first piece on the album—"Russian Caravan"—there are probably 10 time changes. Vinnie Colaiuta, who Arthur played with in Zappa's band, was the only guy we could think of who could do it, and he nailed it in two takes. After that, we were off and running.

**GW** How do you think the recording would have been different had you completed it 15 years ago?

**KRIEGER** Not as good. I think the end result is a lot better than we ever imagined it being. We never really thought we would actually do it. It was more or less just an exercise and something fun to work on, inspired by our love for Miles Davis. If we had known then how it would turn out, I don't think we would have believed it.

**GW** Several songs on *Singularity* have extended solo flamenco intros, which is fascinating to Doors fans that know your background. Is it more satisfying for you to play flamenco today, now that you've built up the skill for it?

**KRIEGER** Yes, I hadn't played flamenco for years, so I had a long way to go. I practiced very seriously for about six months before I felt I was able to play that stuff well enough. I knew I was ready when I heard something I had recorded two weeks earlier and mistook it for a real flamenco player I had been stealing licks from.

**GW** It must have felt nice to complete the circle like that.

**KRIEGER** Yeah, definitely. I really missed playing flamenco and had been getting back to it little by little. Ray [Manzarek, *Doors* keyboardist] and I started doing "Spanish Caravan" during our Doors shows, and I would perform a longer and longer intro to it as I got more comfortable with the technique and better at it. What I play now is quite similar to what I recorded on "Russian



Caravan," the intro to the first track on the new CD.

**GW** You've improved as a guitar player since the days when you cut the original Doors recordings. Now when I hear you play those songs in concert, it sounds as if you're able to take them to their natural conclusion—to fully execute all the very cool ideas that you laid out in the original versions.

**KRIEGER** Yeah, exactly, man. Back then, I never practiced in a regimented way or thought about how proficient I was, guitar-wise. As time went on, I did want to get better, but you have to put the time in, and we didn't have that in the Doors' heyday. If I knew then what I know now, I definitely would have done some things differently. Then again, when I listen to that old stuff, I recognize that it has something that I probably couldn't do now. I think I touched some special magic just from being naïve and playing the best I could—from *not* actually knowing what a Mixolydian scale was.

There's a fine line between what you want to do in music and what you can do. A lot of guys tell me with great excitement, "Oh I'm going to Berklee School of Music or the Guitar Institute of Technology." I always respond, "Oh, that's great, but you have to be careful not to get caught up in being too technical, 'cause that can really mess up your songwriting."

Songwriting is what connects your music to people. It's everything. Back in the Doors, discovering a minor chord would excite me, but the public for the most part does not know enough about music to care about something like that. They just want to be moved and drawn in by the music, and when you're writing songs you have to feel that, too. You can't lose sight of the wonder of a simple but cool-sounding chord or riff. **GW**

“  
**There's a fine line between what you want to do in music and what you can do.**  
”





Performing "Touch Me" on the *Smothers Brothers Comedy Hour* in January 1969. The song marked the end of the group's psychedelic rock era.

It was clear that the Doors needed to find a new direction. They did it by stripping away their sonic excesses and indulging themselves in blues-based rock. The result was an album that blew away all expectations: *Morrison Hotel*. "Roadhouse Blues," the album's raunchy, harmonica-driven opening track, sets the tone for what follows, as the group works its way through funk workouts like "Peace Frog" and the driving blues rock of "Queen of the Highway."

Whereas Manzarek had traditionally handled bass duties in the past with a keyboard bass, for *Morrison Hotel* the Doors decided to work with a real bassist to give the music a truer blues feel. To that end, they recruited blues-rock guitarist Lonnie Mack, who had a hit with the instrumental "Wham!" in 1963, to play bass on "Roadhouse Blues" and "Maggie M'Gill," while Ray Neapolitan handled bass for "Peace Frog" and "Ship of Fools." In addition, the Lovin' Spoonful's John Sebastian contributed harmonica work under the alias of G. Puglese on "Roadhouse Blues."

Released in February 1970, *Morrison Hotel* reestablished the Doors as a vital group for their times. Even though the album generated no singles, it sold well, reaching Number Four in the U.S. The album also proved to be a crucial setup for the Doors' next album (and last with Jim Morrison), *L.A. Woman*, on which they would dig even deeper into the blues, with more commercially successful results.

Krieger has spent the ensuing decades working at his craft, something that is abundantly clear on his new solo CD, *Singular-ity*, where he displays sharpened flamenco licks and a technically adept, jazz-fusion virtuosity (see sidebar). His expanded repertoire of techniques is also on display in his continuing work with Manzanera. The two have been playing together regularly since 2001, when

they reformed as the Doors of the 21st Century. A subsequent lawsuit by Densmore forced them to drop the use of the Doors name, but they continue to perform as Manzanera-Krieger.

By any name, the music of the Doors remains relevant decades after it was recorded. Krieger believes that is especially true of *Morrison Hotel*. "I feel like *Morrison Hotel* has really stood the test of time," he says. "For us, it was going back to basics and just having fun. And I think you can still hear that 40 years later."

**GUITAR WORLD** *Morrison Hotel* represented a back-to-basics approach for the Doors after all the orchestrations of *The Soft Parade*. It seems that a lot of bands were doing similar things in 1970. Was there something in the air?

**KRIEGER** I think what happened is the Beatles had done *Sgt. Pepper's* in 1967, and everybody felt like they had to do that, too. Then everyone said, "What are we doing? Let's get back to basics." That's certainly how we felt, and I really feel like that was the feeling in the air. That's what caused so many of us to become more grandiose and experimental between 1967 and 1969, and afterward to scale back and go back to our roots.

**GW** The standout track on *Morrison Hotel* is "Roadhouse Blues." Were the blues the "roots" you're referring to?

**KRIEGER** Yeah, I loved the blues, and so did Jim, who was really getting deeply into it at that point. He was also going down to the Whisky [A Go Go] or the Troubadour and jumping onstage with whoever was performing. He just loved Howlin' Wolf, John Lee Hooker and Muddy Waters. So did I, but what pissed me off is Jim would never bother to learn all the words from the blues songs. He'd do one verse, then go off and do his own stuff, which some-



times was better. But that could also be really frustrating.

**GW** Was everyone in the band on the same page when it came to the blues?

**KRIEGER** No! John hated playing the blues. [laughs] Being the drummer or bass player in a blues band can be boring, because you have to play the same thing over and over. John wanted to play some things that were not just a regular blues, so a lot of our blues had something different going on. And I loved the way he played the blues.

**GW** In a way, his dislike of playing the blues made you a better blues band.

**KRIEGER** Exactly. [laughs] That is true even on "Roadhouse," which is as basic as you can get. What John plays there is really cool. It's a total two-beat backbeat thing, which is especially evident on the chorus. It's the type of thing that you don't hear anymore, but which John picked up from listening to some real old blues. It's the kind of little, subtle thing that has gotten lost, and it was so old even then that it sounded new.

**GW** I would contend that more than John's drumming makes "Roadhouse Blues" a standout track.

**KRIEGER** [laughs] Oh yeah. It is one of my personal favorites. I was always proud of that song, because as simple as it is, it's not just another blues. That one little lick makes it a song, and I think that sums up the genius of the Doors. I think that song stands up really well as an example of what made us a great band. And the session was really cool—one of my fondest memories of the band. We cut the tune live, with John Sebastian playing harp and Lonnie Mack playing bass. He came up with that fantastic bass line.

**GW** Mack was a guitar legend. How did he come to play bass for the Doors?

**KRIEGER** He was working in the studio after quitting the music business to sell bibles. Someone found out and told him to go to Elektra and ask for a job. I loved his stuff and was amazed that he had quit playing and tickled that he was around, so it was a natural to ask him to play on something. He was a nice guy. He always used to get mad because I would call him a "bass player," and he would say, "I'm not a bass player. I'm a gee-tar player."

**"We were just having fun getting back to the basics and playing music together."**

**GW** For the fourth disc of *The Doors: Box Set* [1997], you, Ray and John chose your five favorite songs. One of your selections was *Morrison Hotel's* "Peace Frog." What makes that song so special for you?

**KRIEGER** I had written the music to that without any lyrics. I was trying to cop a James Brown feel. I kind of messed up on it, but it came out sounding really cool. I wrote the music, including those breaks, in their most basic forms, and then it was given the Doors treatment by the three of us and Ray Neapolitan, who was playing bass.

Jim couldn't figure out words for it, and I didn't have any, so we just cut it as an instrumental track. Later, he got out his notebook and he and [producer] Paul Rothchild found this poem called

"Abortion Story," which had all the stuff about blood in the streets. Then the two of them came up with a vocal line to fit the music. That was extremely unusual, because usually we wouldn't record something until he knew what he was going to sing on it. And the lyrics usually came with the music, not in two separate packages. I actually always thought the fit here was a little uncomfortable, but it's still one my favorites.

**GW** Your solo on there has a really cool and very different sound. What were you playing through?

**KRIEGER** It was a Fender Twin Reverb played real loud, and the echo was done with tape delay.

**GW** The album took its name from a real hotel in L.A. There is also the famous picture on the album of the Doors hanging out at the Hard Rock Cafe [a Los Angeles bar from which the popular restaurant chain later took its name]. How did you find these places?

**KRIEGER** Ray found the hotel, which was a skid-row flophouse, while driving around downtown Los Angeles. It seemed a natural place to do a photo shoot, given its name, so we went there with [photographer] Henry Diltz. We were already recording the album, and once we took that picture, the album had a name. While we were there doing the shoot, someone in the group stumbled onto the Hard Rock Cafe, a wino bar. We stopped in to have a beer and take some more pictures. Those places were both in the heart of wino country.

Jim loved it down there. He loved talking to those guys. There was one guy

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who claimed that if you gave him 50 cents, he could whistle louder than anything you've ever heard because Jesus would whistle through him. And it was incredibly loud.

**GW** By the time you cut *Morrison Hotel*, Jim had already been arrested in Miami and was facing obscenity charges and possible jail time [over the Doors' controversial performance at the Dinner Key Auditorium in Miami, on March 1, 1969]. Did you all feel worried and desperate about the future of the band?

**KRIEGER** No more worried and desperate than on the other albums. [laughs] We were always kind of on edge. We couldn't get gigs anywhere and had just come off *The Soft Parade*, where everyone had knocked us for overproducing—and some of us kind of agreed with the criticism. So I think we were just having fun getting back to the basics and playing music together. And when it came out and got great press, that felt great.

**GW** You obviously have a real fondness for John's drumming and a tremendous history together. Has it been hard to be split up by a lawsuit?

**KRIEGER** Yes, it is difficult. I think John kind of painted himself into a corner. He said he didn't want to play with anyone unless Eddie Vedder was singing. We want John to play, and I know the fans want him to play and... It's just frustrating. There are a lot of issues that need to be worked out there. This happens with a lot of groups, where one guy doesn't want to play and the others want to use the band's name, and it ends up in court, which is really stupid. The only thing that happens is the lawyers make a lot of money.

**GW** So where does it stand now? Can you pick up the phone and call him and discuss other things, or is it too far gone?

**KRIEGER** It's tough, man. It's really tough. I really believe that we'll get back together at some point, but we haven't actually talked since the lawsuit was filed, to be honest. We send emails and stuff, and we do get together for Doors business. It could have been worse, because we can still collaborate on business deals and Doors issues and keep some cool stuff coming out, which is good.

**GW** You're still playing Doors material with Ray. Does it feel very different playing with him than any other keyboard player?

**KRIEGER** Yes, it does. I've had many different keyboard guys over the years, and it's pretty tough to find the right guy to play Doors music. It's just as tough for me as finding the right singer. I want them to play the right notes when we play Doors songs, but it's impossible to duplicate Ray's sound.

**GW** I don't believe it's as hard as finding a singer who can nail Jim Morrison without going over the top. Have you

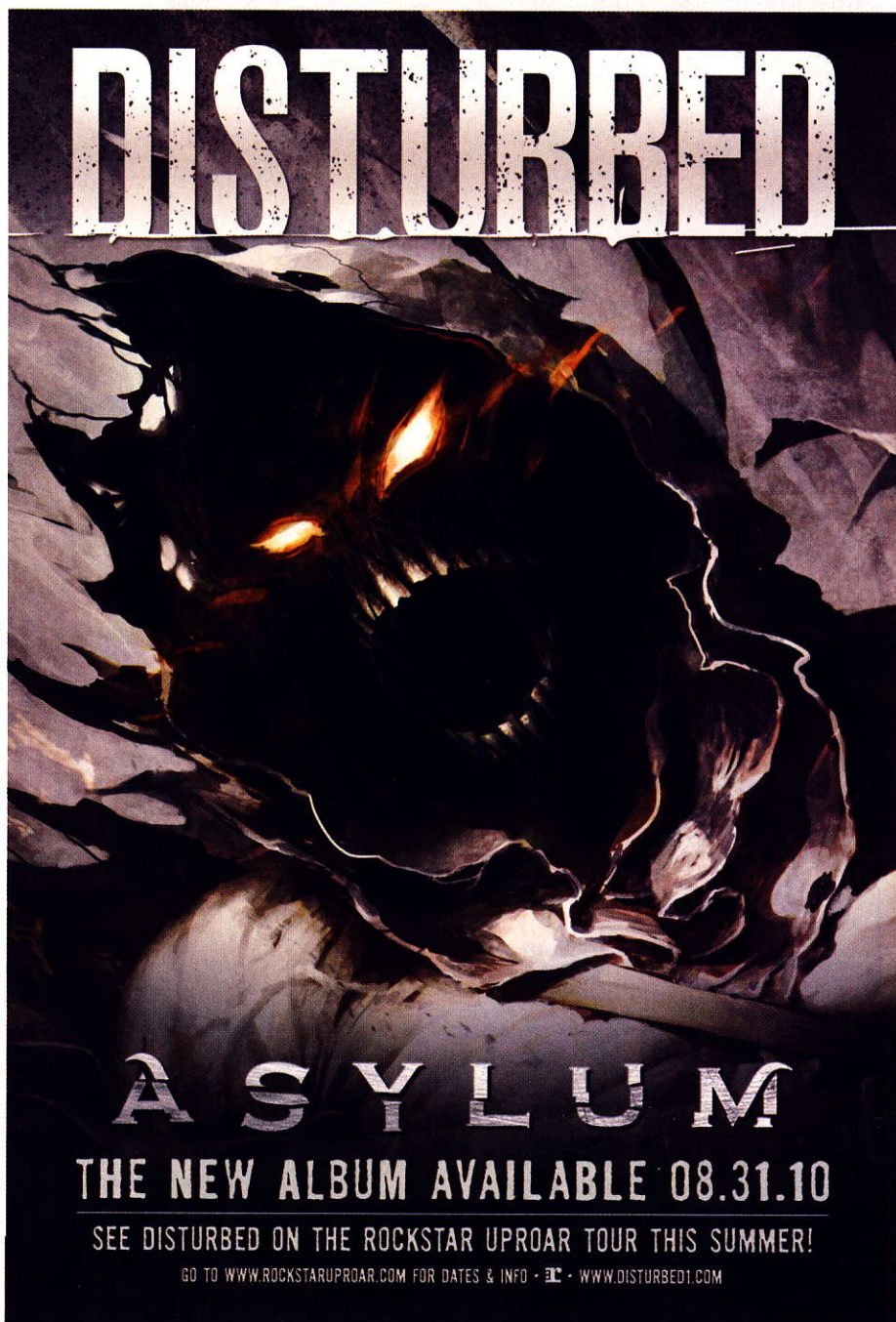
had trouble with guys who think they need to behave like Jim—drinking to excess, being unreliable and so on?

**KRIEGER** Oh, yeah. And, you know, we already lived through that once, and the last thing we want is to deal with it again. It's true that finding a singer to sing Doors songs is probably the toughest thing. And our fans can be picky in unpredictable ways.

We were working with [the Cult's] Ian Astbury, who kind of looked like Jim and tried to act like Jim. He had a great voice, which wasn't really like Jim's voice, but it worked because he brought his own thing to it. I thought it sounded great, but a lot of people didn't like

that he tried to look like Jim. You can't please everyone, but when Ian went back to play with the Cult, we had Brett Scallions from Fuel come in. He looked nothing like Jim and acted nothing like him. But he sounded good, and we got fewer complaints.

Now we have Miljenko Matijević, who came from Steelheart. The guy doesn't look like Jim or try to act like him in any way. His stage thing is more metal, I guess. But he nails the vocals incredibly well—he has, like, a six-octave range—and so far we've had a great response. People really dig him. So we're going to keep going out there and having fun with the music of the Doors. **GW**







# CRASH COURSE

A look at Dave Matthews' revolutionary rhythm playing on "Crash into Me"

ON DISC!

\* BY DALE TURNER

**S**INCE EXPLODING ONTO the mainstream music scene in the mid Nineties with hits like "What Would You Say," "Satellite" and "Ants Marching," the Dave Matthews Band have played a major role in redefining the sound of acoustic rock. Their style, which combines funky electric bass and drum grooves, saxophone and violin parts and, of course, Matthews' quirky, driving acoustic riffs and rhythmic vocals, has spawned legions of imitators, and their appeal to jam-band fans has helped broaden the appeal of acoustic music in general, making unamplified axes cool to a whole new audience.

In this lesson, we'll look at and dissect one of Matthews' moodiest hits, "Crash Into Me" (from 1996's *Crash*), a hypnotic and groovy track featuring atmospheric open chords, a powerful melodic bass line and syncopated strums of droning open treble strings. The chords in "Crash Into Me" change at the rate of two per bar. Many songwriters would simply switch chords squarely on beats one and three of each bar, but Matthews eschews this obvious scheme by delaying, or *suspending*, the second chord's placement by an eighth note, so that it falls on "three-and." This achieves the inventive *harmonic rhythm* (the duration of musical time it takes to change from one chord to the next) reflected in **FIGURE 1**'s bass notes. Use your ring finger to fret each of the notes in bar 1, and pick every note with a downstroke.

**FIGURE 2** illustrates the open E5 chord shape that rings out atop each of the various bass notes Matthews sounds. Use your index finger and pinkie to fret this shape, as your ring finger is reserved for the fretted bass notes. When all elements combine, you get the "sparkly"-sounding C#m7, E/G#, Asus2 and E5 voicings depicted in **FIGURE 3**. If these shapes are new to you, be sure to pick each string individually (while holding down the chord) to make sure each note is ringing clearly and that your fret-hand pinkie isn't unintentionally muting the open B string (ruining the "droning" effect).

FIGURE 1

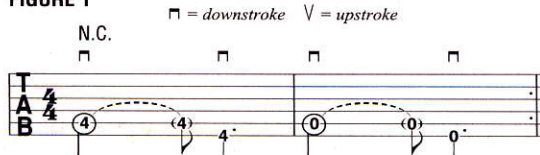


FIGURE 2

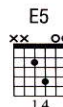


FIGURE 3

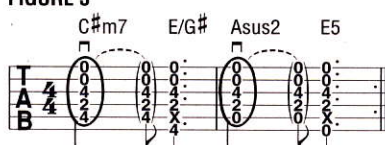


FIGURE 4

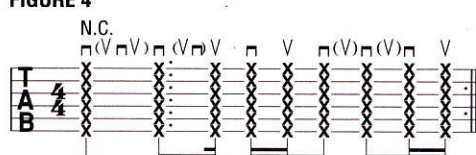


FIGURE 5

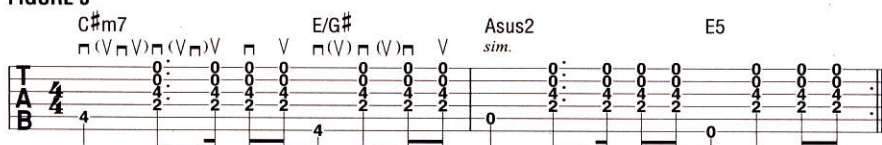


FIGURE 6

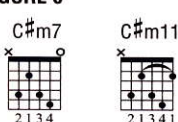
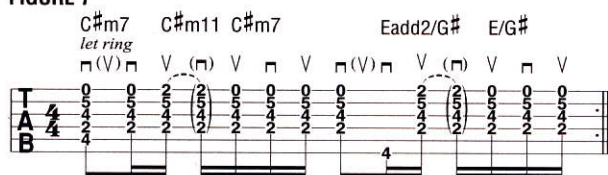


FIGURE 7



Also, be sure to mute the unused A string for E/G# (with the fleshy "paw" of your fret-hand ring finger) and E5 (using the tip of the index finger).

Next, let's add the percussive rhythm. But before plunging headlong into Matthews' tricky strums, let's strip away his chords and bass notes for a moment to focus exclusively on the strumming. In practicing **FIGURE 4**, mute all six strings with your fret hand, then use alternating down/up strums, synchronized to a 16th-note count—"one-ee-and-uh, two-ee-and-uh, three-ee-and-uh, four-ee-and-uh." This is commonly referred to as *16th-note pendulum strumming*. When this feels controlled, strike the strings only on the pick strokes not enclosed in parentheses in **FIGURE 4**. If done correctly, you'll find you're automatically using the pick strokes written above the tab staff.

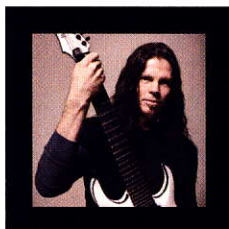
**FIGURE 5** puts all these elements together—bass notes, chords and rhythm—much in the same way as can be heard on the DMB recording. Make sure your pick is hitting each

bass note precisely and not muddying them up by picking additional neighboring strings. Bass notes and strummed chords should sound like "separate" parts.

In the post-chorus sections of "Crash Into Me" (following the lyric "in a boy's dream"), Matthews puts a new spin on his evocative shapes, playing them in a different order and rhythm, while longtime collaborator Tim Reynolds (a fantastic acoustic guitarist in his own right) plays a subtle melodic line in his acoustic guitar's upper register. If you're up to the challenge, a composite arrangement of this passage (two guitars arranged for one) can be seen in **FIGURE 6**. The alternate grips employed here make it possible to use a barre/release movement with the fret hand's index finger. Quickly alternating between C#m7 and C#m11 approximates Reynolds' line. To get a taste of what it might sound like if you applied this re-fingering move to the rest of the "Crash" chords, check out **FIGURE 7**. ■

Musician's Institute instructor and author/transcriber DALE TURNER performed all the instruments and vocals on his latest CD, *Mannerisms Magnified* ([www.intimateaudio.com](http://www.intimateaudio.com)).





# ALTERED AWARENESS

Examining altered chords through arpeggiated sequences, part 2

ON DISC!

\* BY CHRIS BRODERICK

**I**N LAST MONTH'S column, I debuted an original composition that I wrote specifically to address the many technically challenging aspects of performing swept, arpeggiated altered chords, as applied to a wide variety of voicings and fretboard positions. In addition, I incorporated different inversions of regular minor and major arpeggios. Hopefully you've gotten a handle on part one of this composition and are now ready for part two. The techniques used for both sections of the piece are the same.

We finished up part one with an A dominant seven chord that occurred roughly halfway through the piece. This chord set up a shift to the E $\flat$  major arpeggios that begin **FIGURE 1**. I start with the index finger on the fifth of E $\flat$ , B $\flat$  (fifth string, 13th fret), and immediately hammer-on with the pinkie up to E $\flat$  at the 18th fret of the same string, then *downsweep* through the notes of an E $\flat$  major triad (E $\flat$  G B $\flat$ ) in 15th position. As this arpeggiated sequence starts on the *fifth* of the chord, I think of it as a *second inversion* arpeggio; a *first inversion* arpeggio begins on the *third* of the chord.

On beat one of bar 2, I quickly jump to 18th position and then back down to 15th position. On beat three of bar 2, I instill some melodic interest by inserting the  $\flat 5$  (flatted fifth), A natural, into the sequence.

The move to E $\flat$  can be analyzed a couple different ways. Since we are coming from A7, one can think of it as a shift to the  $\flat 5$  (E $\flat$  is the  $\flat 5$  of A), which is known as a *tritone substitution*. Another way to look at it is as an interim step in the resolution from A7 to Dm, as we take a brief detour from A7 to the  $\flat 2$  (flatted second) of our intended root chord, Dm, which is E $\flat$ . A useful rule of thumb to remember is that the  $\flat 5$  of the V (five) chord also functions as the  $\flat 2$  of the root chord.

Bars 4 and 5 present a series of D minor arpeggios, but here I switch things up rhythmically by transitioning from eighth-note triplets to 16th notes, which makes the execution of these lines that much trickier. Also, I didn't want to put this shift right on the downbeat at the

FIGURE 1

Fast  $\text{♩} = 232$

7-string E $\flat$  guitar

\* V = upstroke □ = downstroke

beginning of a bar; I wanted it to be less obvious, so this rhythmic shift to 16ths occurs on beat two in bar 5 and carries through the entirety of bars 5 and 6, after which, in bar 7, I return to eighth-note triplets. As you play through this section, you'll see that I've included subtle use of additional pitches—such as E, the ninth of D—in order to provide more varied melodic content.

The piece continues with a whole-step shift down to Cm, a two-whole-step shift down to A $\flat$ 7 (again functioning as a  $\flat 2$  dominant chord, or *tritone substitution* for D7) and then wraps up with a return to our "home" key, G minor, and a series of G minor sweeps that cover all seven strings.

When playing a piece this difficult and com-

plex, I try to keep both hands completely relaxed. Some of the sweep arpeggios move across the majority of the strings, such as the Cm arpeggio in bars 6 and 7, the A $\flat$ 7 in bar 8 and the Gm in bars 11–13. When executing these long sweeps, be sure to keep the pick-hand wrist loose; any stiffness will impede the movement of the pick across the strings, resulting in uneven articulation. Easier said than done, I might add!

This will be the last installment of my *Chaos Theory* column for now. I hope you've enjoyed reading it, and that the techniques I've covered over the last six months have been useful to you. Megadeth's North American tour continues through September and October, so I hope to see many of you out on the road! ■





# ROCKIN' IN TWO BY FOUR

## TWO-BEAT GROOVES

ON DISC!

\* BY KEITH WYATT

**I**N MY PAST FEW columns I've looked at *two-beat* meter, a groove that is somewhat rare in the 4/4 world of electric blues (the best known example being Muddy Waters' "Got My Mojo Working"). But developing your two-beat skills will provide you with an entry point into a range of classic American styles, from traditional country and bluegrass to rockabilly.

The classic country two-beat feel of standards like Johnny Cash's "I Walk the Line" stems from an era when the most identifiable difference between blues and country was the color of the singer. Black and white musicians drew on a common pool of dance rhythms, and electric country virtuosos like Merle Travis were influenced by African-American players like Arnold Schultz and renowned ragtime virtuoso Blind Blake. (Likewise, the country music anthem "Steel Guitar Rag" was first recorded by African-American guitarist Sylvester Weaver). Nonetheless, in the segregated world of midcentury southern America, when Elvis Presley sang versions of blues hits like Roy Brown's "Good Rockin' Tonight" and guitarist Scotty Moore and bassist Bill Black freely mixed two-beat and 4/4 patterns, the overt blurring of styles was as scandalous as it was exciting.

Presley wasn't the first Memphis musician to mix meters. Junior Parker, Elvis' Sun Records labelmate, cut "Mystery Train" in 1953 using an intriguing mashup of two-beat and 4/4 grooves. On Presley's subsequent version, Moore played up the two-beat element with a Travis-flavored rhythmic phrase known as a "train beat" (see **FIGURES 1a-d**). Pick the bass notes with downstrokes, muting the low E string with the palm of your picking hand to produce a solid "thump," and use your middle and ring fingers to pluck the melody notes (add some 100ms slap-back delay for a period sound). Practice very slowly to perfect the coordination and timing. Once the mechanics are properly in place, speed will follow.

On Presley's versions of straight-ahead jump blues tunes like "Good Rockin' Tonight," Moore

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FIGURE 1

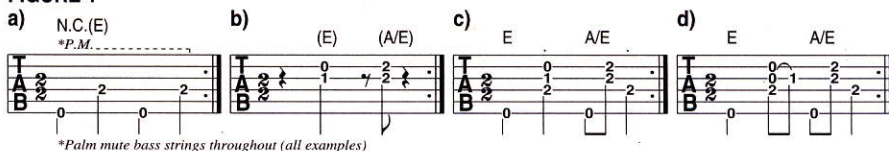


FIGURE 2

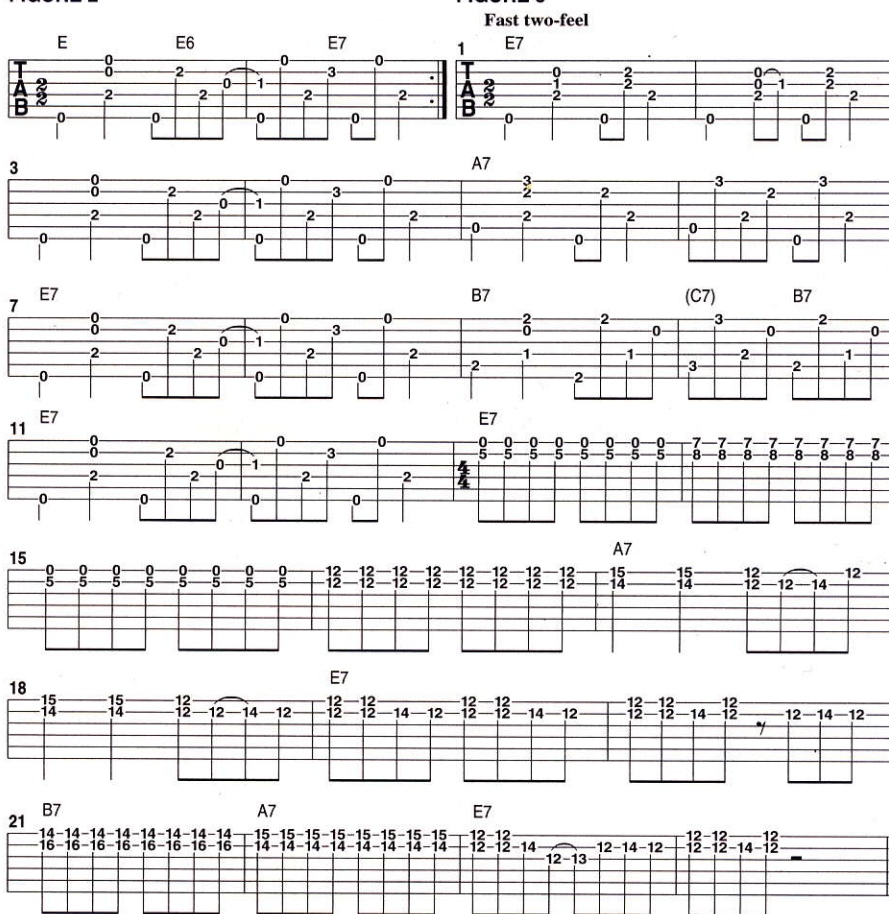
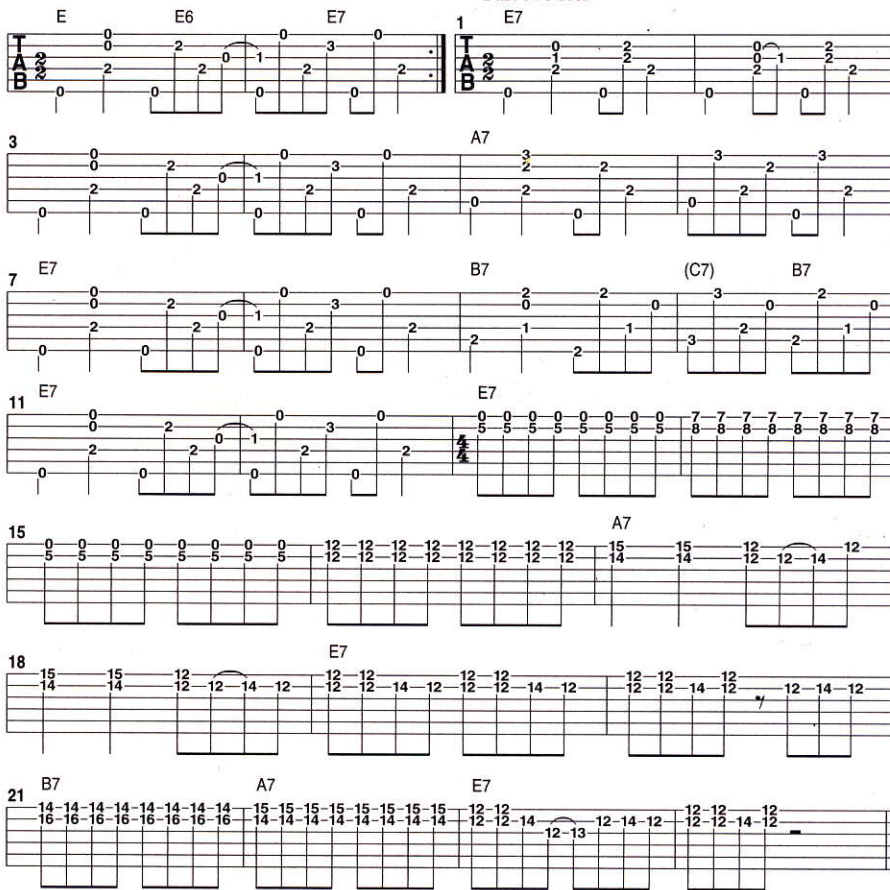


FIGURE 3

Fast two-feel



expanded the concept with Travis-style patterns similar to **FIGURE 2**. **FIGURE 3** applies similar phrases to a 12-bar blues in E (note the three-note bass patterns on A7 and B7). When it's time to solo, as in the second chorus, follow Moore's example

and switch gears to high-energy, 4/4 jump blues-style phrases.

Metric mixing is central to rockabilly, but American musical styles are all fusions of one kind or another. Blues, country, rock and roll and jazz melt together around the edges, and all are richer for it. □





# RUMBA WORKOUT

A great flamenco strum pattern demystified

ON DISC!

\* BY MARCELO BERESTOVOY

**ONE THING I LIKE TO** teach my students at GIT is the lively rumba flamenco rhythm, which has gained a lot of popularity in mainstream music as of late. What follows is not necessarily the original and only way that flamenco players play this rhythm, but that's okay. If you analyzed the rumbas of three great flamenco guitarists, you would likely find that they each strummed them a little differently.

The classic rumba is a lot of fun, and it involves the eight basic open-hand strumming-hand moves shown in **FIGURE 1**. Once you understand this sequence of various strums and strikes, you'll have a much better understanding of what flamenco players are doing when you see them in action. Muting all six strings with your fret hand, learn Moves 1 through 8 in order, noticing that each move builds upon and includes within it the previous one. (For example, Move 5 includes Moves 1 through 4.) In other words, once you can comfortably loop Move 8, you've got the rumba pattern down.

- **Move 1:** Down-strum with your thumb (T).
- **Move 2:** Up-strum with the thumb (T).
- **Move 3:** Down-strum with your hand (H), opening your fingers all at once so the nails of one or more fingers strike the strings. At the end of this move, the thumb should reside right below the strings, in preparation for Move 4.
- **Move 4:** Up-strum with the thumb (T).
- **Move 5:** Slap all six strings and the body of your guitar with your hand's palm (P) and fingertips.
- **Move 6:** Close your hand (H), thus up-strumming the strings with your fingertips. (This is essentially the opposite of Move 3.)
- **Move 7:** Down-strum with your hand (H), as in Move 3.
- **Move 8:** Up-strum with the thumb (T), barely grazing the strings.

Your first goal should be to get comfortable looping Move 5. Then, add the final three strums, knowing that the last pulse in Move 8 is often hardly audible, implied more so than actually played. When you can loop Move 8, try the pattern on an open E chord, as in **FIGURE 2**.

FIGURE 1

**MOVE 1** (mute strings w/fret hand throughout)

**MOVE 2**

**MOVE 3**

**MOVE 4**

**MOVE 5**

**MOVE 6**

T = strum all six strings w/thumb  
 □ = downstroke V = upstroke  
 H = strum with hand (open fingers)  
 P = use palm to slap strings and body

\*This last upstroke is barely audible and is often implied more than actually played.

FIGURE 2

E

T T H T P H T V

A 2/4

B 0 1 2 3 4 5

G

F7

E

FIGURE 3

Am

A 4/4

B 0 1 2 3 4 5

F

F7

E

(Notice that we've shifted to writing the pattern in 16th notes, and that, in classic flamenco style, we've added accents on the fourth and seventh pulses.)

We'll close with **FIGURE 3**, the typical *cadencia andaluza* (Andalusian cadence), a pleasing progression you've surely heard before that comes from the Andalusian region of Spain. It is featured in many traditional flamenco songs. I've switched to writing the pattern in 4/4 time (i.e., twice per measure) and have simplified its

presentation (because you already know the moves).

This example uses mostly barre chords, but if you prefer, you could play Am and G as open chords. Interestingly, in flamenco music, the E in this progression is considered the I chord (though in pop music, people would think of this as being an A minor progression, with E being the V chord). Stay loose, have fun with the pattern, and be sure to watch the accompanying video to really see how it flows. □

**MARCELO BERESTOVOY** has toured and/or recorded with everyone from León Gieco and Paulina Rubio to Selena and Ricky Martin. He teaches acoustic and electric guitar approaches at GIT, the Guitar Program at Musicians Institute.





# MESSAGE FROM GOD

Eric Clapton in the Sixties

ON DISC!

\* BY ANDY ALEDORT

**F**OR MOST OF the past five decades, British guitarist Eric Clapton has been at the forefront of blues/rock guitar playing. Though he has incorporated many different stylistic elements into his music during his long and very successful career, Clapton's legacy was forged long ago on his brilliance as a virtuoso soloist, and he will long be remembered as one of the most important and influential guitarists ever.

This month we'll examine that magical period from 1966 to 1968, when Clapton established the standard for modern blues and rock guitar with his incendiary work with John Mayall's Bluesbreakers and Cream—back when he was commonly referred to by the modest nickname God.

Though Clapton initially gained recognition with the Yardbirds, with whom he played from October 1963 through March of 1965, his work with the Bluesbreakers established him as one of the best guitarists of the day. His inspired performance on the 1966 classic *Blues Breakers with Eric Clapton* is also noteworthy for introducing a mind-blowing guitar sound. Armed with his 1960 Gibson Les Paul Standard, plugged into a 45-watt model 1962 Marshall 2x12 combo amplifier, Clapton forged a thick, overdriven sound with tremendous sustain. He routinely turned the amp full up, as he liked to say, "till it was about to burst." In those days Clapton used light-gauge Ernie Ball Super Slinky strings (.009-.042).

Let's first look at the scales Clapton relies on primarily for soloing. Following the lead of two of his greatest influences—B.B. King and Buddy Guy—Clapton often alternated between minor and major pentatonic scales in his solos. **FIGURE 1a** illustrates one of the most commonly used scale positions for G minor pentatonic (B $\flat$  C D F). **FIGURE 1b** shows a signature Clapton lick based on this scale in this position: it begins with a repeated "unison bend" type lick, as C is bent up one whole step to D on the G string, followed by a fretted D on the B string. The phrase ends with hammer-ons and pull-offs played in 16th notes, ending with a pair of minor thirds, B $\flat$ , which are bent up one half step to the major third, B. Subtle use of minor-third-to-major-third bends is a standard stylistic element of Clapton's soloing.

**FIGURE 1c** illustrates an extended

FIGURE 1a G minor pentatonic, third position

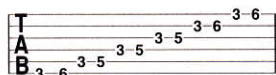


FIGURE 1b Slow blues ♩ = 126

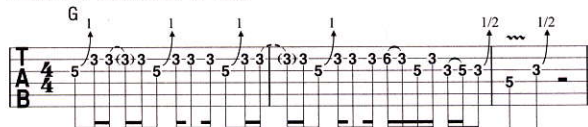


FIGURE 1c G minor pentatonic, extended position

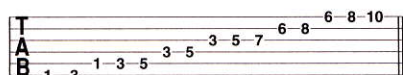


FIGURE 2

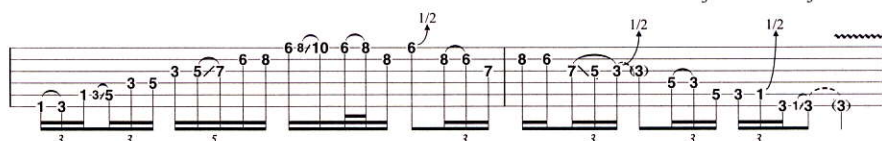


FIGURE 3a G minor pentatonic, 10th position

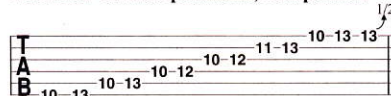


FIGURE 3b

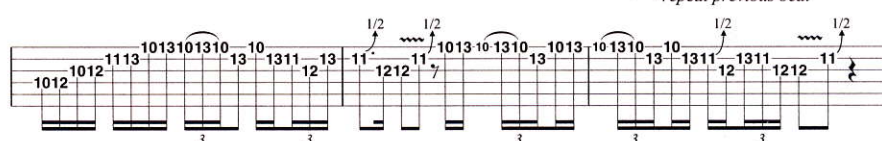
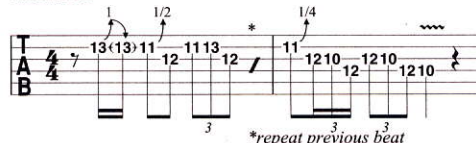


FIGURE 4 G minor pentatonic, extended position

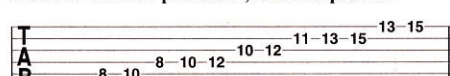


FIGURE 5a G minor pentatonic, 12th/13th position

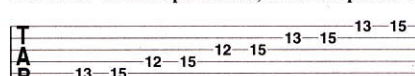


FIGURE 5b

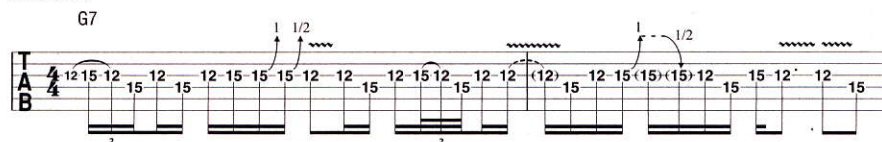


FIGURE 6a G minor pentatonic, 15th position

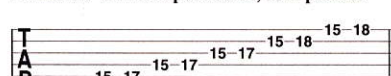


FIGURE 6b G minor pentatonic, extended position

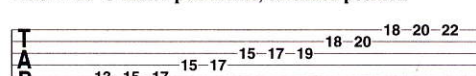


FIGURE 7a G minor pentatonic

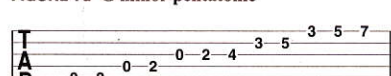


FIGURE 7b G minor pentatonic, extended position

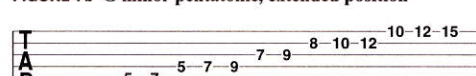
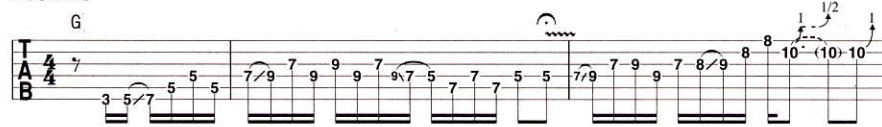


FIGURE 7c





position of G minor pentatonic, and **FIGURE 2** offers an example of how Clapton moves smoothly between fretboard positions in the creation of improvised melodic phrases. **FIGURE 3a** shows a fingering for the scale in 10th position, followed in **FIGURE 3b** with Clapton-esque phrases that utilize this fretboard pattern.

Additional scale fingerings for G minor pentatonic are shown in **FIGURES 4, 5a, 6a** and **6b**. **FIGURE 5b** offers an example of how Clapton might use the scale position shown in **FIGURE 5a** in his improvised solos.

As mentioned, Clapton often alternates between minor and major pentatonic scales in his solos. **FIGURES 7a** and **7b** illustrate two standard scale positions for G major pentatonic (G A B D E). In studying both minor and major pentatonic, remember that the intervallic structure of minor pentatonic is 1 b3 4 5 b7 (in G: G Bb C D F), and the intervallic structure of major pentatonic is 1 2 3 5 6 (in G: G A B D E). **FIGURE 7c** illustrates solo phrases that are based on the extended position of G major pentatonic and played in Clapton's style.

Our look at scales wraps up with **FIGURE 8**, which illustrates G major pentatonic in an extended pattern that starts at the 10th fret and ends at the 19th, making it very useful for inventive solo explorations.

One of Clapton's best-known Bluesbreakers tracks is the instrumental "Steppin' Out." **FIGURE 9** is a solo played over a "Steppin' Out"-style backing track, which is simply a fast 12-bar blues shuffle in the key of G. I begin with *sixths*—pairs of notes that are six scale degrees apart—on the third and first strings, and for the rest of the 12-bar form I stick between first and third positions, using finger slides to connect the scale positions. Along with subtle bends, I also blur the line between minor and major by quickly hammering from the minor third to the major third, as shown in bars 10 and 12.

An effective stylistic device of Clapton's is to use quick hammer-pulls on adjacent strings. **FIGURE 10a** demonstrates this technique on the top two strings, and **FIGURE 10b** moves the idea over to the B and G strings.

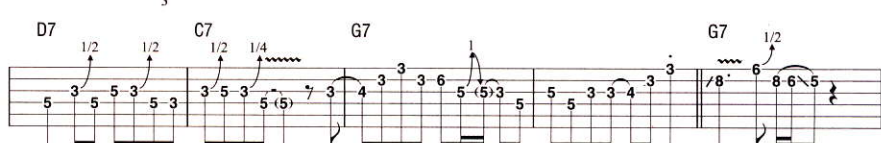
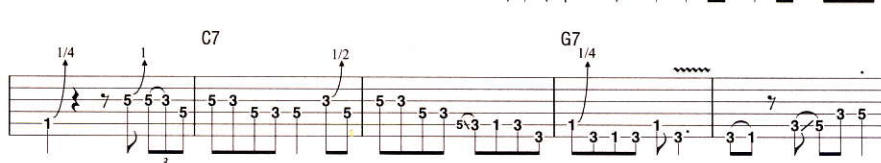
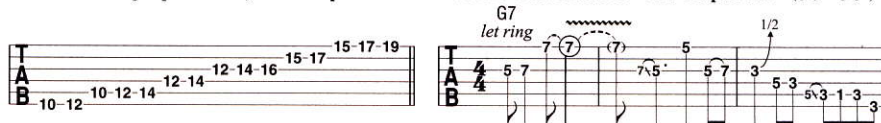
Let's wrap up with a nod to Clapton's classic 1968 Cream-era "Crossroads" solo, as shown in **FIGURE 11**. "Crossroads" is a 12-bar blues in A, and this solo is based on A minor pentatonic (A C D E G). Rooted in 17th position, this solo demonstrates how much mileage one can get from a single scale position.

Eric Clapton's Bluesbreakers/Cream-era guitar work offers many valuable lessons that cover all of the ingredients essential to blues-rock soloing: touch, tone, phrasing, musicality and inspiration. Like all great things, these recordings sound better with age. ■



**FIGURE 8** G major pentatonic, extended position

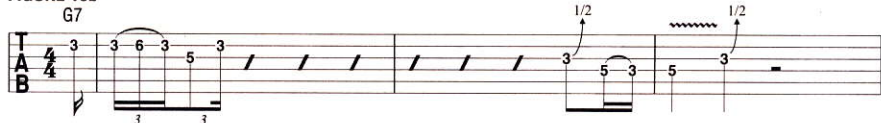
**FIGURE 9** Fast shuffle ♩ = 184 Triplet feel (♩ = ♩♩♩)



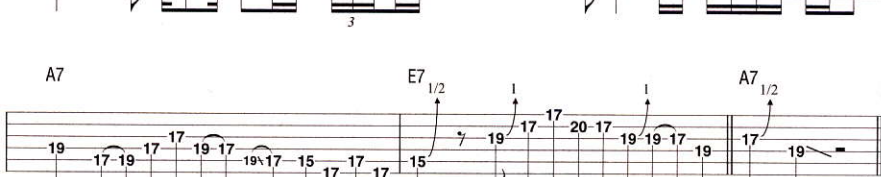
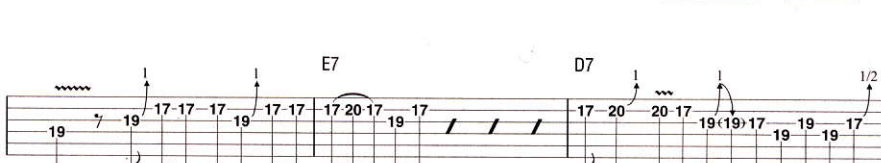
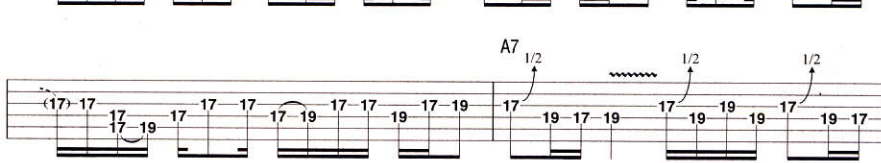
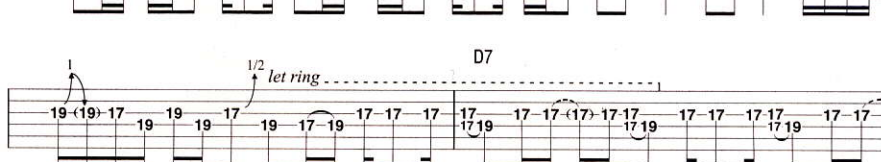
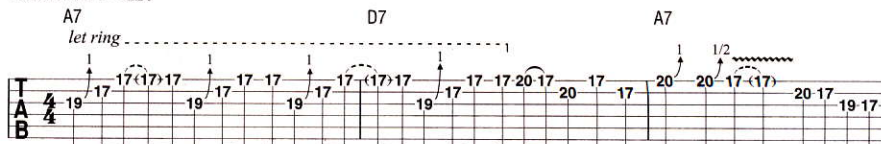
**FIGURE 10a**



**FIGURE 10b**



**FIGURE 11** ♩ = 126







# CABLE GUY

How to repair a broken cord, and other fix-it tips.

ON DISC!

➔ **Lately I'm going through guitar cables like nobody's business. I took your advice about wrapping up my cables properly after using them, and that has helped quite a bit, but I'm still suffering casualties. Often it seems that the cable is broken near the jack plug. I say this because wiggling the lead makes the sound cut in and out. How can I repair a broken guitar cable?**

—Jim Collins

The fact that your cables are broken near the jack plugs is a good sign that the cable can be repaired. With a bit of stripping and soldering you should be able to bring your sickly leads back to full health. For this job you'll need wire strippers, wire cutters, a roll of solder and a soldering iron. The usual rules of soldering apply: always wear some protective glasses when applying solder, don't touch the hot bits of the soldering iron with your fingers, and keep the soldering iron away from flammable materials.

1. Unscrew the metal jack plug sleeve to expose the soldering points.
2. Using your wire cutters, cut the cable behind the area that's damaged. Don't throw away the jack plug; you need to reuse it. Be sure to leave the metal jack sleeve on the cable so that the cable is threaded through the sleeve.

3. Detach the length of faulty cable from the jack plug. To do this, first bend back the cable grip (located on the long tab of the plug) to free the cable. Next, apply solder to the original soldering joints. This helps to melt the old solder and free it from the plug. One you have the jack freed, set it aside.

4. Next, returning to the newly cut end of the cable (the length of cable we intend to reuse), strip back the cable's rubber or plastic coating to expose the wires underneath. You should see a core wire and a wire mesh. Strip off enough of the coating so that you can easily access the wires. Using your soldering iron, individually coat the core wire and wire mesh with solder.

5. As stated above, be sure you have the cable threaded through the metal jack sleeve before proceeding. Now, solder the core and screen wires onto the tabs on the jack plug. The core goes on the short tab, the screen on the long tab. When finished, screw the jack sleeve onto the plug. You're good to go.

## PEG PROBLEMS

➔ **When I restrung my acoustic guitar, the little pegs that hold the strings in place pop out. What am I doing wrong?**

—R. Jones

I'm assuming that the pegs aren't too small for the holes in your guitar's bridge. If they fit tightly, as they should, then you're probably

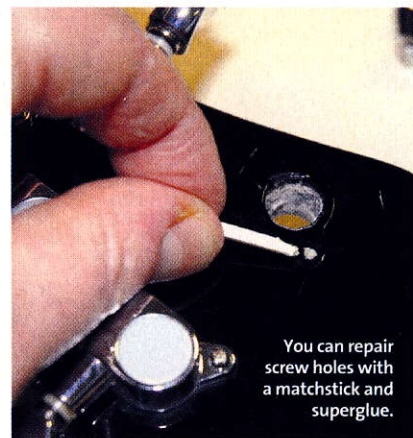
stringing your guitar incorrectly. Here's how to do it right:

1. Before pushing the string into the hole in the bridge, bend it behind the ball-end.
2. Put the string in the hole and position the peg so that its groove is facing the string.
3. Push the peg into place and pull hard on the string until it snaps into place.

## LOOSE SCREW

➔ **The little screws that hold the machine heads in place on my Epiphone Les Paul guitar keep falling out. I thought about using bigger screws but they won't fit through the holes in the machine head body. Is there a way of securing the screws without having to involve a guitar repairer?**

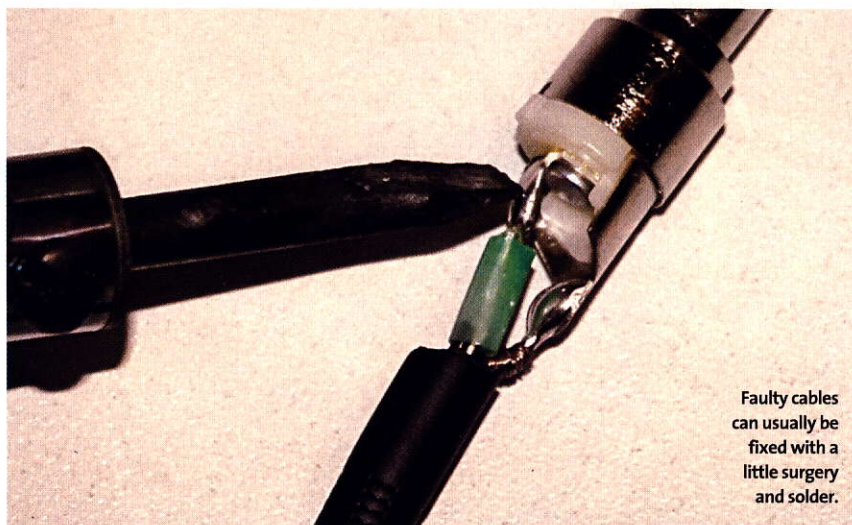
—John Lee



You can repair screw holes with a matchstick and superglue.

In a previous column, I told a reader how to repair a loose strap button using a matchstick and superglue. You can use the same method for any loose screw. When using the glue, be sure to apply it in a well-ventilated room, and don't spill it on your guitar's finish.

1. Remove the machine head and blow any dust out of the screw hole.
2. Test fit your matchstick by pushing it into the screw hole. Remove it and trim it to fit.
3. Next, coat the end of the match with glue and push it into the hole. Break off the excess so that the match end is flush with the surface of the guitar's wood.
4. Refit the machine head and insert the original screw into the hole that you've just repaired. The additional wood you've glued in will give the screw something to bite into, and the screw should take hold. □



Faulty cables can usually be fixed with a little surgery and solder.



Got a gear-related question to ask Ed? Send it to [dragonskin52@hotmail.com](mailto:dragonskin52@hotmail.com). Visit [ed-mitchell.com](http://ed-mitchell.com) for more information.



# The Pedals That Make The Tone



For 30 years, BOSS® has been the world leader in innovative guitar and bass effects pedals, multi-effects, rhythm machines, personal digital studios, and more. With their unmistakable killer tone, BOSS pedals continue to define the sound of today's rock music.

For more in-depth tips, including which pedals to use for each section, visit [www.BossUS.com/Tone](http://www.BossUS.com/Tone).



# BOSS®

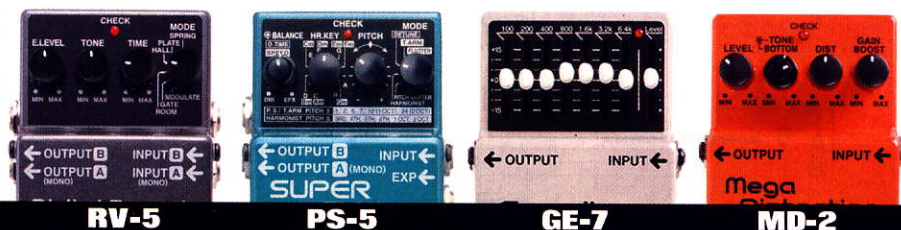
References to specific artists and songs are strictly for comparison purposes. The artists referenced do not sponsor or endorse BOSS® pedals or Roland®, and are not affiliated with BOSS® or Roland® in any way. BOSS® and Roland® make no representation regarding the actual equipment used by the various artists to achieve their distinct sounds.

To get the tone of the songs below, use the pedals with level settings as shown, and chained in this order:

## "Bell Bottom Blues" - Derek And The Dominos



## "If You Want Peace...Prepare For War" - Children Of Bodom



## "Sulfur" - Slipknot



## "That Was Just Your Life" - Metallica



## "Wheel In The Sky" - Journey



Pedal settings by Paul Hanson, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Alfred Publishing.



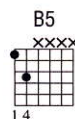
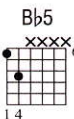
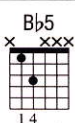
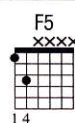
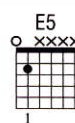


## "THAT WAS JUST YOUR LIFE" METALLICA



As heard on **DEATH MAGNETIC** (WARNER BROS.)

Words by **James Hetfield** \* Music by **Metallica** \* Transcribed by **Jeff Perrin**



### A Intro (0:09)

Moderately Slow ♩ = 82

Em(b5)

Bb5/E

Em(b5)

Bb5/E

Gtr. 5 (clean elec. w/chorus and reverb)

Riff A  
let ring throughout

(repeat previous two bars)

heartbeat  
(approx. 9 sec.)



Em(b5)

Bb5/E

Em(b5)

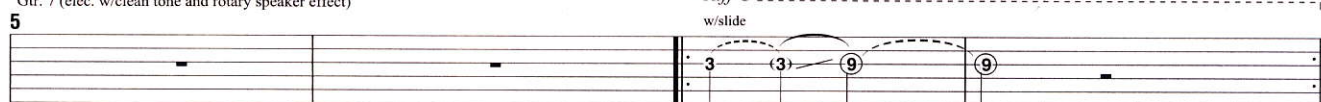
Bb5/E

Gtr. 5 plays Riff A eight times (see bar 1)  
Gtr. 7 (elec. w/clean tone and rotary speaker effect)

Riff C

w/slide

(play 3 times)



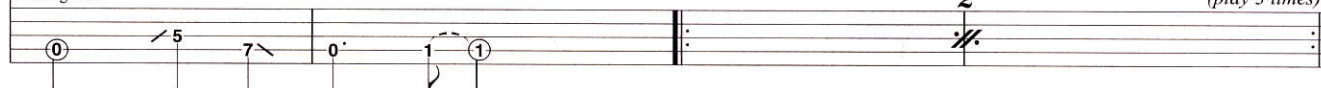
Riff B

(play 3 times)

Gtr. 6 (elec. w/clean tone and rotary speaker effect)



5-string Bass



E5

F5

E5

F5

Gtr. 6 plays Riff B four times (see bar 7)

Gtr. 7 plays Riff C four times (see bar 7)

Gtrs. 1 and 2 play Rhy. Fig. 1 three times (see bar 9)

Gtrs. 1 and 2

Rhy. Fig. 1

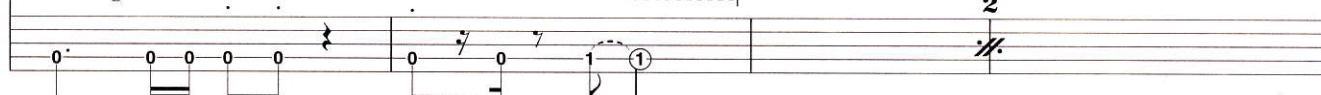
P.M. -----

Gtr. 4 (elec. w/dist.)



Bass  
Bass Fig. 1

Gtr. 3 (elec. w/dist.)





## "THAT WAS JUST YOUR LIFE"

E5 F5 E5 F5

13

Gtr. 4

slight vib.

Gtr. 3

Bass plays Bass Fig. 1 twice (see bar 9)

\* Gtr. 6 plays first bar of Riff B (see bar 7)

slight vib.

\* Hold last note through bar 16.

(1:08)

E5 Bb5 F5 G5 E5 Bb5 F5

Gtrs. 1 and 2

17

2nd time

N.H.

Bass

pitch: E

\* Hold open E for entire bar 1st time.

(♩ = 90)

**B** (1:27)

Double time ♩ = 186

N.C.(E5)

Gtr. 2 plays Rhy. Fill 1 (see bar 28)

Gtr. 1

Rhy. Fig. 2

P.M.---

(repeat previous bar)

end Rhy. Fig. 2

E5

Gtr. 1 repeats Rhy. Fig. 2 (see bar 21)

Gtr. 2

P.M.---

21

**C** (1:38, 3:05)

2nd time: life

Rhy. Fill 1

Gtrs. 1 and 2

P.M.---

27

Bass Fig. 2

end Bass Fig. 2

w/double-time feel

Gtrs. 1 and 2

Bb5 F5

(disregard repeat 3rd time)

33

Bass

Bass Fig. 3

end Bass Fig. 3

(disregard repeat 3rd time)



# "THAT WAS JUST YOUR LIFE"

The Pedals That  
Make The Tone

www.BossUS.com tone

## D Verses (1:58, 3:20, 5:13) (end double-time feel)

1. Like a siren in my head that always threatens to repeat  
Like a misery that keeps me focused though I've gone astray
2. Like a wound that keeps on bleeding to remind me not to think  
Like a release from a prison that I didn't know I was in
3. Like a touch from hell I feel how hot that it can get if you get caught  
Like a touch from hell to feel how hot that it can get if I get caught

N.C.(E5)

Gtrs. 1 and 2

37 P.M.---



Bass plays Bass Fig. 2 (see bar 29)

2nd time on 3rd Verse, skip ahead to I

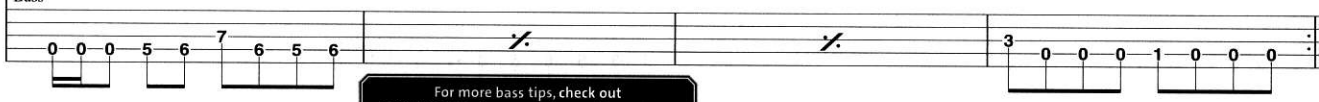
- |       |                           |                      |   |             |
|-------|---------------------------|----------------------|---|-------------|
| seat  | Like a face               | that learns to speak | when all it knew was how to bite            | I deny      |
| day   | Like conviction           | A premonition        | not worthy of so I deny                     | I deny      |
| drink | Like a poison             | that I swallow       | but I want the world to die                 | start again |
| then  | Like a general            | without a mission    | until the war will start again              | start again |
|       | Like a strike from heaven | turns that key       | that brings you straight down to your knees |             |
|       | Like a strike from heaven | to relieve           | that brings you straight down to your knees |             |

Gtrs. 1 and 2

41 P.M.---



Bass



For more bass tips, check out  
PLAY BASS DVD at [www.guitarworld.com/store](http://www.guitarworld.com/store).

## E (2:38, 3:40)

w/double-time feel

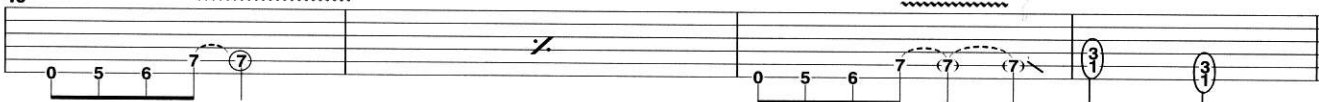
N.C.(E5)

(end double-time feel)

Bb5 F5

Gtrs. 1 and 2

45 P.M.---



Bass plays Bass Fig. 3 (see bar 33)

## F Pre-chorus (2:23, 3:45)

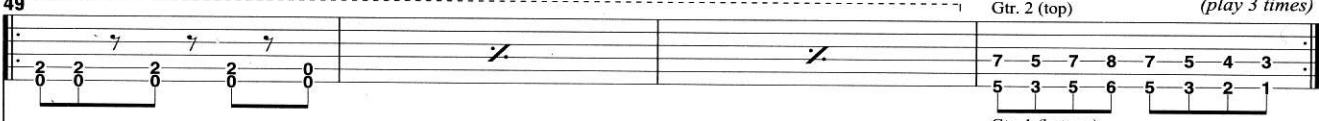
- |   |        |         |         |           |        |         |       |
|---|--------|---------|---------|-----------|--------|---------|-------|
| I | blind  | my eyes | and try | and force | it all | into    | place |
| I | stitch | them up | See     | not       | my     | fall    | grace |
| I | blind  | my eyes | I hide  | and feel  | it     | passing | by    |

E5

N.C.

Gtrs. 1 and 2

49 P.M.---



Gtr. 2 (top)

(play 3 times)

Gtr. 1 (bottom)

(play 3 times)



# "THAT WAS JUST YOUR LIFE"

**G** 1st and 2nd Choruses (2:44, 4:07)

w/double-time feel

Almost like your life  
E5 Bb5

53 I open just in time to say goodbye

E5 F5 E5 F5 E5 F5 C5 F5

Gtrs. 1 and 2 P.M. - - - \* P.M. - - - P.M. - - - P.M. - - - \* P.M. - - - \* P.M. - - -

\* Notes played by Gtr. 1 only.

Bass

Bass Fig. 4

58 almost like your endless fight Curse the day is long

A5 G5 F5 E5 Bb5 A5 G5

63 realize you don't belong Disconnect somehow never stop the bleeding

F5 C5/G E5 Bb5 A5 G5 F5

Gtr. 2 plays Rhy. Fill 2 (see below)

Gtr. 2 plays Rhy. Fill 2 (see below)

68 now Almost like your fight and there it went almost like your

D5/A E5 Bb5 A5 G5 F5 E5

Gtr. 2 plays Rhy. Fill 2 (see below)

P.M. \*

\* Gtr. 2 plays first chord only.

end Bass Fig. 4

Rhy. Fill 2 (2:52, 2:57, 3:02, 4:14, 4:19, 4:24, 6:46, 6:51, 6:56)

Gtr. 2 F5

4/4

T 10 10 10 10 10 10 10 10

A 8 8 8 8 8 8 8 8

B 8 8 8 8 8 8 8 8



## H 1st Interlude (4:27)

life  
N.C.(E5)

Gtr. 1  
Riff D

end Riff D

73 P.M. P.M. P.M.

Gtr. 2 Riff D1 2nd time only P.M. 2nd time only end Riff D1

Gtr. 3 Riff D2 P.M.

Bass Bass Fig. 5 2 2

## I (4:37, 5:33)

Gtr. 1 plays Riff D twice (see bar 73)

Gtr. 2 plays Riff D1 twice (see bar 73)

Gtr. 3 plays Riff D2 four times (see bar 73)

(E5)

Gtr. 4 (on repeat)

77 10-10 9 7 10 9 7 10 9 7 9

Bass Substitute Bass Fig. 5 third and fourth times (see bar 73) 2

Gtrs. 1 and 2

2nd time, skip ahead to K

81 P.M. P.M. P.M.

Bass Bass Fig. 6 end Bass Fig. 6

## J Guitar Solo (4:52)

w/double-time feel

E5

Bb5

A5

G5

F5

Gtr. 3

85 w/wah 17-15-12-15-17-15-12-15-17-15-12-15-17-15-12-15

Gtrs. 1 and 2 9 9 9 9 9 9 8 8 7 7 7 7 7 7 5 5 3 3 3 3 3 3 3 3

Bass plays Bass Fig. 4 (see bar 57)



# "THAT WAS JUST YOUR LIFE"

**88** Gtr. 3 E5 Bb5 A5 G5

Gtrs. 1 and 2

Bass substitutes Bass Fill 1 (see below)

**91** F5 C5/G E5 Bb5

Bass substitutes Bass Fill 2 (see below)

**94** A5 G5 F5 D5/A

Bass substitutes Bass Fill 3 (see below)

**97** E5 Bb5 A5 G5 F5 E5

go back to **D** 3rd Verse

Bass Fill 1 (4:56, 6:42)  
(E5)

Bass Fill 2 (5:01, 6:52)  
(C5)

Bass Fill 3 (5:06)  
(D5)



**K** (5:48)

w/double-time feel  
N.C.(E5)

Gtr. 3 (top)

101

Gtr. 4 (bottom)

Gtrs. 1 and 2

Bass

**L** 2nd Interlude (5:53)

E5 G5 B5 D5

105

Bass Fig. 7

G5 B5 A5 D5

109

end Bass Fig. 7



*Gtr. 1 plays Riff E twice (see bar 121)*  
 Gtr. 2  
**125** P.M. --- Gtr. 3 (top) ----- (Gtr. 2) **2**  
  
 Gtr. 2  
*Bass plays Bass Fig. 8 twice (see bar 121)*



**N** (6:23)  
(E5)  
Gtrs. 1 and 2  
P.M.-----

129

Bass plays Bass Fig. 6 (see bar 81)

133 P.M.-----

Bass plays Bass Fig. 2 twice (see bar 29)

**O** 3rd Chorus (6:38)

w/double-time feel

Almost like your life almost like your endless fight

E5 Bb5 A5 G5 F5 E5

Gtrs. 1 and 2

137

Bass plays Bass Fig. 4 (see bar 57)

Curse the day is long realize you don't belong

Bb5 A5 G5 F5 Bb5/F

141

Gtr. 2 plays Rhy. Fill 2 (see below bar 70)

Disconnect somehow never stop the bleeding now

E5 Bb5 A5 G5 F5 C5/G

145

Gtr. 2 plays Rhy. Fill 2 (see below bar 70)

Almost like your fight and there it went almost like your (end double-time feel)

E5 Bb5 A5 G5 F5 D5/A

149

Gtr. 2 plays Rhy. Fill 2 (see below bar 70)

\* Gtr. 1 only.

Bass substitutes Bass Fill 5 (see below)

**P** Outro (6:58)

life  
N.C.(E5)

Gtrs. 1 and 2  
P.M.-----

153

Bass substitutes Bass Fill 5 (see below)

Bass Fill 4 (6:47)  
(Bb5)

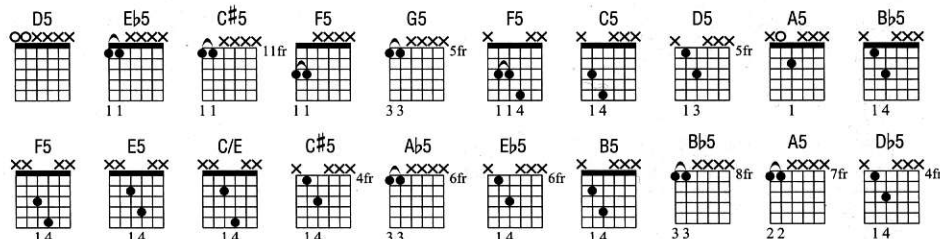
Bass Fill 5 (6:57)  
(D5)





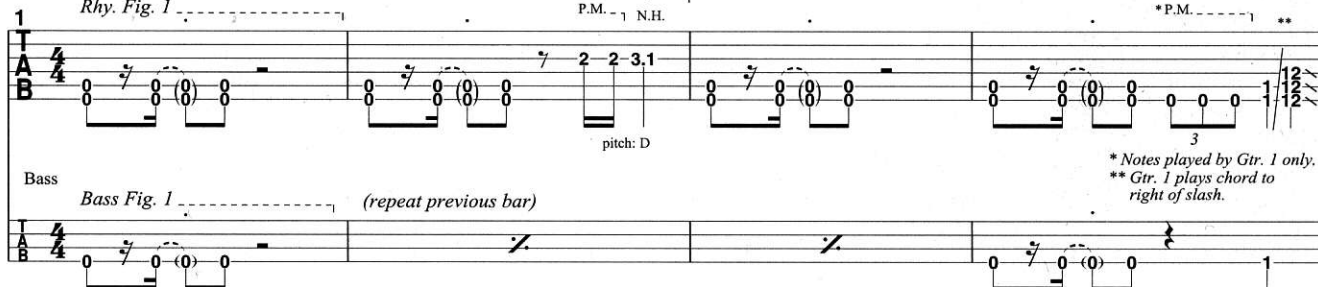
As heard on **ARE YOU DEAD YET?** (SPINEFARM)  
Words and Music by **Alexi Laiho** \* Transcribed by **Jeff Perrin**

*All music sounds in the key of C minor, one whole step lower than written.*



**Fast** ♩ = 128

E♭5



\* Notes played by Gtr. 1 only.  
\*\* Gtr. 1 plays chord to right of slash.

0 0 4 5 0 4 3 0 8 7 0 7 6 0 6 5 0 0 4 5 0 4 3 0 12 11 0 11 10 0 10 9 0 0 4 5 0 4 3 0 8 7 0 7 6 0 6 5

Bass

0 7 0 (0) 0 - / / /

8

P.M. sight P.H. sight P.H.

Bass

Bass Fig. 2



4th time, skip ahead to **F** 2nd Verse

*Bass plays Bass Fig. 2 twice (see bar 9)*

For more bass tips, check out  
PLAY BASS DVD at [www.guitarworld.com/store](http://www.guitarworld.com/store).

*end Rhy. Fig. 2*

*end Rhy. Fig. 2a*

Bass Fill 1

**C** 1st Verse (0:39)

Gtrs. 1 and 2

Bass  
*Bass Fig. 3*

*end Bass Fig. 3*

**the opportunity**

of

being

**apart**

D5  
Gtrs. 1 and 2

*Bass repeats Bass Fig. 3 (see bar 21)*

Gtr. 1



# The Pedals That Make The Tone

D5 C#5 D5 C#5 N.C.(D5)  
*Gtrs. 1 and 2 play Rhy. Figs. 2 and 2a twice (see bar 17)*

Gtr. 1 (2nd time)

29 P.M.  $\text{P.M.}$   $\text{P.M.}$   $\text{P.M.}$   $\text{P.M.}$   $\text{P.M.}$  (applies to Gtr. 1 only)

Gtr. 2 (2nd time)

Bass

Substitute Bass Fill 1 first time (see bar 20)

|                         |    |     |                          |    |     |    |                   |    |
|-------------------------|----|-----|--------------------------|----|-----|----|-------------------|----|
| D5                      | G5 | F5  | C5                       | D5 | E♭5 | F5 | D5                | C5 |
| *Gtr. 3 (elec. w/dist.) |    |     |                          |    |     |    |                   |    |
| <i>Riff C</i>           |    | 1/2 | **Gtr. 4 (elec. w/dist.) |    | 1/2 |    | <i>end Riff C</i> |    |

33 *Riff C*

*\* Gtr. and synth. arr. for gtr.  
Gtrs. 1 and 2*

*\*Synth. arr. for gtr.*

*Gtr. 3*

*Gtr. 3*

*Gtr. 4*

*Gtr. 3*

*P.M.* *P.M.* *P.M.* *P.M.*

*let ring* *let ring*

*end Rhy. Fig. 3*

Bass  
Bass Fig. 4

D5 G5 F5 C5 D5 Eb5 F5

Gtrs. 1 and 2 repeat Rhy. Fig. 3 (see bar 33)

37

Gtr. 3

Gtr. 4

Gtr. 3

Bass

[illegible]



### F 2nd Verse (1:27)

Soon be there the moon in the sky tonight We're burning on a purified

Gtrs. 1 and 2 D5 F5 D5 Eb5 D5

P.M. -7 P.M. -7 P.M. -7 P.M. w/bar (slack)

43

Bass

\* repeat previous beat

Smash your face and then I beat it down Are we really gonna die

Gtr. 2 F5 D5 Eb5 D5 A5

P.M. -7 P.M. -7 N.H. P.M. P.M.

47

Gtr. 1 pitch: D pitch: G

Bass

### G Chorus (1:39, 1:50, 3:07, 3:19)

Get up and fight release your rage come on and fight  
Calling me pain and if you stay you'll bite the scythe

Bb5 C5 F5 E5 C5 D5 F5 C/E Bb5 C5 Bb5 N.C.(D5)

Gtrs. 1 and 2 P.M. P.M.

51

Bass

Standing straight-faced it is your fate calling my  
Waiting for you I want to just tell you

Bb5 C5 F5 E5 C5 D5 F5 C/E Bb5 C5 Bb5

P.M. P.M. P.M.

54



# "IF YOU WANT PEACE...PREPARE FOR WAR"

1. go back to **G** 2. 2nd time, skip ahead to **N**

**name**  
N.C.(D5)

**D5** **C#5**  
Gtrs. 1 and 2  
P.M.

**57** P.M. P.M. Gtr. 2

Gtr. 1

\* Gtr. 1 plays note to left of slash.

\* Gtr. 1 plays note to left of slash.

\* 1st time only

**H** (2:01)

**D5** **G5** **F5** **C5** **D5** **Eb5** **F5** **D5** **C5**

Gtrs. 3 and 4 play Riff C (see bar 33)

Gtrs. 1 and 2

**61** P.M. P.M. let ring P.M. P.M. let ring

Bass plays Bass Fig. 4 simile (see bar 33)

**I** 1st Guitar Solo (2:16)

**N.C.(D5)** **Ab5** **G5** **F5** **(D5)** **C5** **D5**

Gtrs. 3 and 4

**65** Gtr. 3

Gtrs. 1 and 2

Bass

**Eb5** **D5**

**69** P.M. P.H. 1 P.H. 1 1/2

pitch: G 3



**72** P.M. C5 B5 P.M. P.M. 1/2

## J Keyboard Solo (2:27)

Gtrs. 1 and 2 substitute Rhy. Fill 2 on repeat (see bar 78)

Gtr. 3 (first time only)

(D5) B5 Bb5 Ab5 G5 F5 D5

Gtrs. 1 and 2 (P.M.) Rhy. Fill 2 1. 2. P.M. Bb5 A5 Ab5

## K 2nd Guitar Solo (2:39)

N.C.(F#5)

Gtr. 3

**81** 4/4

Gtrs. 1 and 2 Rhy. Fig. 4 P.M.

Bass Bass Fig. 5



83

end Rhy. Fig. 4

P.M.

end Bass Fig. 5

Gtrs. 1 and 2 repeat Rhy. Fig. 4 (see bar 81)

85

Gtr. 3

P.M.

let ring

light P.M.

Bass repeats Bass Fig. 5 (see bar 81)

87

(let ring into next bar)

## L 3rd Guitar Solo (2:50)

N.C.(F5)

89

Gtr. 4

P.M.

Gtrs. 1 and 2

Rhy. Fig. 5

P.M.

Bass

Bass Fig. 6



91

P.M. ....

Gtrs. 1 and 2 play Rhy. Fig. 5 (see bar 89)

Gtr. 3

93

Gtr. 4

Bass plays Bass Fig. 6 (see bar 89)

Gtr. 3

95

(Gtr. 4)

P.M. ....

Gtr. 4

Gtrs. 1 and 2

P.M. ....

Bass

**M** Intro Reprise (3:01)

D5  
Gtr. 1 plays Riff A (see bar 5)

Gtr. 2

97

Gtrs. 1 and 2

P.M. ....

Bass

\* Gtr. 1 plays chord to left of slash.

go back to **G** Chorus  
C#5 C5 D5 A5

**N** (3:28)

D5 A5  
Gtrs. 1 and 2

P.M. ....



## O Outro Chorus (3:30)

Get up and fight release your rage come on and fight  
Standing straight-faced it is your fate calling my  
Bb5 C5 F5 E5 C5 D5 F5 C/E Bb5 C5 Bb5 N.C.(D5)  
P.M.

102

105

2. name N.C.(D5) Gtr. 1

Calling me pain and if you stay you'll bite the scythe  
Bb5 C5 F5 E5 C5 D5 F5 C/E Bb5 C5 Bb5 N.C.(D5) D5  
P.M.

108

Waiting for you I want to just tell you If you want peace prepare for war  
Bb5 C5 F5 E5 C5 D5 F5 C/E Bb5 C5 Bb5 D5  
Gtr. 2 P.M.

112

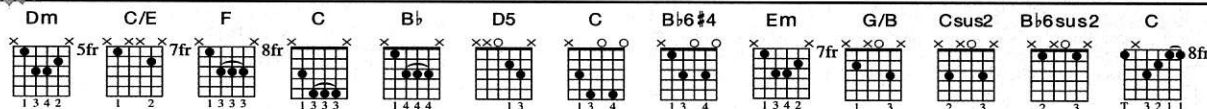




## "WHEEL IN THE SKY" JOURNEY

As heard on **THE JOURNEY CONTINUES** (COLUMBIA)

Words and Music by Neal Schon, Robert Fleischman and Diane Valory \* Transcribed by Patrick Mabry and Michael DuClos



### A Intro (0:00)

Moderately ♩ = 104

Dm C/E F C Dm C/E F

Gtrs. 1 (clean elec. w/chorus, doubled) and 2 (acous.)  
fingerstyle; let ring throughout

1

4

7

Bass

Gtrs. 1 and 2

Gtr. 3 plays Rhy. Fill 1 second time (see below)

\*Gtr. 1

\* (w/dist.) (w/pick)

### B Verses (0:28, 0:46, 1:28, 1:46)

|                     |              |           |                      |                   |      |
|---------------------|--------------|-----------|----------------------|-------------------|------|
| 1. Winter is        | here         | again     | oh Lord              | Haven't been home | in a |
| Sent a              | letter       | on a long | summer day           | made of silver    |      |
| 2. I've been tryin' | to make      | it home   | Got to make it       | before            |      |
| I'm stranded        | in the sleet | and rain  | Don't think I'm ever | gonna             |      |

D5  
Gtr. 3 continues Rhy. Fill 1 on 2nd Verse (see below)

11

Bass Fig. 1

Rhy. Fill 1 (0:26, 0:44, 1:00, 1:28, 1:44, 2:00)

Gtr. 3 (elec. w/dist.  
doubled by 12-stg. elec.)

D5



## "WHEEL IN THE SKY"

year or more  
not of clay  
make it too long  
home again

I hope she holds on a little  
Ooh I've been runnin' down this dusty  
Ooh The mornin' can't take this very much  
The mornin' sun is risin'

14

C B♭6 #4

end Bass Fig. 1

1. longer longer no  
D5

2. road it's kissin' the day } Ooh the  
D5

Gtr. 3 plays Rhy. Fill 1 (see bottom of previous page)

Gtr. 3 plays 1st two bars of Rhy. Fill 1 (see bottom of previous page)

17

### C Chorus (1:05, 2:04, 3:00)

wheel in the sky keeps on turnin' I don't know where I'll be to -  
Dm Em F C Dm Em F

Gtr. 1 (w/heavy dist.)

### 21 Rhy. Fig. 1

Gtr. 4 (play 3rd time only)

Bass

Bass Fig. 2

morrow

(1, 2.) Wheel in the sky keeps on turnin'  
(3.) Wheel in the sky keeps me yearnin'  
Dm Em F C

2nd time, skip ahead to D  
3rd time, skip ahead to F

### 24 end Rhy. Fig. 1

P.H.

pitch: D



# "WHEEL IN THE SKY"

go back to **B** 2nd Verse

end Rhy. Fill 2

G/B Csus2 B $\flat$ 6sus2 D5

Gtrs. 1 and 2  
Rhy. Fill 2

(w/regular dist.)

27

Gtr. 3  
Rhy. Fill 2a

Bass

**D** (2:18)

Whoa

My my my my my

For tomorrow

G/B Csus2 B $\flat$ 6sus2 G/B Csus2 B $\flat$ 6sus2

Gtrs. 1, 2 and 3

31

Bass

**E** Guitar Solo (2:33)

D5 D5 Csus2

35 Gtr. 4 (elec. w/dist.)

Gtrs. 1 and 2

Gtr. 3

Bass

let ring

Rhy. Fig. 2

D5 Csus2 D5 Csus2

Gtrs. 1 and 2 play Rhy. Fig. 2 twice simile (see bar 37)

Gtr. 4

39

Bass

P.M.



## "WHEEL IN THE SKY"

**43** **B♭6** **Gtr. 4** **D5** **Csus2** **B♭6**

**Gtrs. 1 and 2**

**Bass**

go back to **C** Chorus  
Oh the

**46** **D5** **Csus2** **B♭6**

For more bass tips, check out  
PLAY BASS DVD at [www.guitarworld.com/store](http://www.guitarworld.com/store).

### **F** (3:13)

don't know! don't know oh

G/B Csus2 B♭6sus2 D5

Gtrs. 1 and 2 play Rhy. Fill 2 (see bar 27)

Gtr. 3 plays Rhy. Fill 2a (see bar 27)

Oh the

**49** **Gtr. 4**

**Bass**

### **G** **Outro Chorus** (3:22)

wheel in the sky keeps on turnin'

Dm Em F C

Gtr. 1 plays Rhy. Fig. 1 four times (see bar 21)

Ooh I don't know where I'll be to -  
Dm Em F

**53** **Gtr. 4**

**Bass**

Bass plays Bass Fig. 3 seven times (see bar 23)



# The Pedals That Make The Tone

1998

(3:58) *play 3 times and fade*

*Bass Fill 1 (3:38)*

*Bass Fill 2 (3:54)*

[illegible]



# The Pedals That Make The Tone

For exclusive tips on how to sound like this song, visit [www.BossUS.com/tone](http://www.BossUS.com/tone)



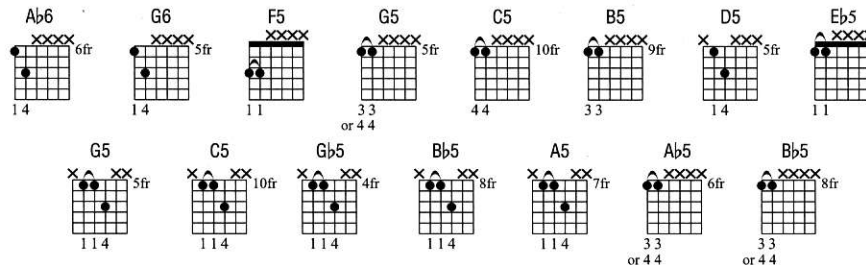
## "SULFUR" SLIPKNOT

As heard on **ALL HOPE IS GONE** (ROADRUNNER)  
Words and Music by Slipknot \* Transcribed by Jeff Perrin

All guitars are in drop-D tuning down one and one half steps (low to high, B F# B E G# C#).

Bass tuning (low to high): B F# B E.

All music sounds in the key of B minor, one and one half steps lower than written.



### A Intro (0:00)

Moderately ♩ = 98

1., 2., 3. | 4. | 1. (w/double time feel) | 2. (end double time feel)

Ab6 G6 F5 G5 C5 B5 F5 G5 F5 G5 N.C.  
Gtr. 2 plays second bar of Rhy. Fig. 1

Gtrs. 1 and 2 (elec. w/dist.) Rhy. Fig. 1 Rhy. Fill 1 (trem. pick) Gtrs. 1 and 2 (trem. pick)

Bass Fig. 1

\* Gtr. 1 plays bottom note only.

(trem. pick)

(0:30)

N.C.(D5)\*

Gtr. 2 plays Rhy. Fill 2 (see next page)

Gtr. 1

Rhy. Fig. 2

\*\*Gtrs. 1 and 2

1.Ooh my

end Rhy. Fig. 2

7 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

5 6 5 0 0 0 0 0 1 3 1 0 0 0 0 0 5 6 5 6 5 3 5 3 5 0 0 0 0 0 5 6 5 0 0 0 0 0 1 3 1 0 0 0 0 0 5 6 5 5 8 6 5 6 5 6 5 6 0 6 5 3 5

3 3 3 3 3 3 3 3

\* Top notes played when recalled during second verse only.

\*\*Gtr. 2 doubles simile throughout

Bass

0 5 6 5 5 8 6 5 6 5 6 5 6 0 6 5 3 5

3 3

### B Verses (0:39, 1:07, 1:58)

(♩ = 104)

guilt and my shame always sell me short always feel the same And my  
(2.) straight is the only will is my own and I'm a sinner I do whatever I want and I stay alone  
(3.) life is undone and I'm a sinner I do whatever I want and I stay alone

Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 7)

Bass

11

5 6 5 0 0 0 0 0 1 3 1 0 0 0 0 0 5 6 5 6 5 3 5 3 5 0 0 0 0 0 5 6 5 5 8 6 5 6 5 6 5 6 0 6 5 3 5

3 3 3 3



face                      and my          soul                      always          wear          me          thin                      always          under                      control          . But          the  
All          my          decisions                      make          it                      untouchable                      and                      tainted  
gods                      are untrue                      I'm          probably                      wrong          but                      I'm better                      than you          And          the

13

longest        hours        you'll have in your life        are the    ones        you sit        through to    know if you're right    So I  
I'm        gonna suffer for the rest of my life        but        I will always find a way to survive  
longest        hours        I've had in my life        were the    ones        I went through to    know I was right    So I'm

15

wait but I pray that I'm wrong because I think I know what's going on  
I'm not a failure but I know what it's like I can take it or leave it or die  
safe but I'm a little outside I'm gonna laugh when I'm buried alive

17

1.  
**C** 1st Interlude (0:58)

Ab6 G6 F5 G5 C5 B5 F5 G5 Ab6 G6 F5 G5 C5 B5 F5 G5

*Gtrs. 1 and 2 play Rhy. Fig. 1 twice (see bar 1)*

Gtr. 3 (elec. w/dist.)

12 w/wah  
(trem. pick)

19

*Bass plays Bass Fig. 1 twice (see bar 1)*

2..3.

**D Chorus** (1:26, 2:17, 3:08)

## Stay

You don't always know where you  
There's something inside me that

D5

*Gtr. 1 substitutes Rhy. Fill 3 third and fourth times on 3rd Chorus (see below)*

Gtrs. 1 and 2

23

*\*(bkgd. vocal sung 3rd and 4th times on 3rd chorus only.*

P.M. \_\_\_\_\_

Bass

---

*Rhy. Fill 2* (1:30)

Gtr. 2 D5

*Rhy. Fill 3* (3:25, 3:34)

Gtr. 1      D5



stand (don't always know where 'til you know that you stand) breathing feels (something inside me that feels) in sulfur you won't run away

2nd time on 2nd Chorus, skip ahead to **F** Bridge  
4th time on 3rd Chorus, skip ahead to **H** Outro

**25**

*(3rd Chorus, play 4 times)*

*(3rd Chorus, play 4 times)*

### **E** 2nd Interlude (1:44)

(♩ = 98)

Ab6 G6 F5 G5 C5 B5 F5 G5 Ab6 G6

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

Gtr. 2 plays Rhy. Fig. 1 three times simile (see bar 1)

Gtr. 3

w/wah (trem. pick)

**27**

*Bass plays Bass Fig. 1 three times simile (see bar 1)*

F5 G5 C5 B5 F5 G5 Ab6 G6 F5 G5 C5 B5 F5 G5

**3. My**

### **F** Bridge (2:35)

(♩ = 116)

N.C.

Gtrs. 1 and 2

Rhy. Fig. 3

(play 4 times)

Gtr. 2 plays Rhy. Fig. 3 (see bar 33)

Like breathing in sulfur

Gtr. 2 plays Rhy. Fig. 3 (see bar 33)

Rhy. Fill 4

**33**

*Bass*  
*Bass Fig. 2* (play 4 times)

*Gtr. 1* (play 3 times)

*Gtr. 3*

*Gtr. 1*

For more bass tips, check out  
PLAY BASS DVD at [www.guitarworld.com/store](http://www.guitarworld.com/store).

### **G** Guitar Solo (2:51)

G5 C5 Gb5 Bb5 A5 Gb5 G5 C5 Gb5 Bb5 A5 Gb5

Gtr. 3

**36**

Gtrs. 1 and 2

Rhy. Fig. 4

(repeat previous bar)

Bass

Bass Fig. 3



G5 C5 Eb5 Bb5 A5 Gb5  
Gtrs. 1 and 2 play Rhy. Fig. 4 six times (see bar 36)  
Gtr. 3  
38  
13 15 13 12 13 12 13 17 12 13 12 15 13 12 13 12 14 12 10 12 13 12 10 12 10 9 10  
Bass plays Bass Fig. 3 twice (see bar 36)

G5 C5 Gb5 Bb5 A5 Gb5  
39  
12 10 9 12 10 9 10 9 7 10 8 9 9 10 9 7 10 8 7 8 7 8 7 10 8 7 3 3

G5 C5 Gb5 Bb5 A5 G5 C5 Gb5 Bb5 A5 Gb5  
40  
7 5 5 3 5 10 10 9 7 5 5 12 10 10 9 9 7 10 8 7 8 7 10 8 7 10 12  
Bass plays Bass Fig. 4 four times (see below)

G5 C5 Gb5 Bb5 A5 Gb5  
42  
10 8 10 8 8 12 14 12 10 12 10 9 12 10 9 10 9 10 9 10 9 12 9 10 9 10 9 12 13 12  
7 6

breathing in sulfur Go back to **D** Chorus  
G5 C5 Gb5 Bb5 A5 Gb5  
43  
12 13 12 13 10 9 10 9 7 8 7 7 8 7 5 0 0  
H **Outro** (3:43)  
N.C.  
Gtr. 2 plays Rhy. Fig. 3 twice (see bar 33)  
Gtr. 1 substitutes Rhy. Fill 4 fourth time (see bar 35) (play 4 times)  
P.M. P.M.  
9 9 9 10 10 10 9 9 9 12 12 12 11 11 10 10  
Bass plays Bass Fig. 2 twice (see bar 33)

**I** (4:00)  
(2nd and 4th times) Like breathing in sulfur  
D5 Eb5 D5 Ab5 G5 Eb5 D5 Eb5 D5 Bb5 Ab5 Eb5 D5 Eb5 D5 Bb5 Ab5 Eb5  
Gtrs. 1 and 2  
46  
0 1 (1) 0 (0) 6 6 5 1 0 1 (1) 0 (0) 8 8 6 1 0 1 (1) 1 0 (0) 8 8 8 6 6 1  
Bass  
Bass Fig. 5  
0 1 (1) 0 (0) 6 6 5 1 0 1 (1) 0 (0) 8 8 6 1 0 1 (1) 0 (0) 8 8 8 6 6 1

D5 Eb5 D5 Ab5 (2nd time) Like breathing in sulfur  
G5 Eb5 D5 Eb5 D5 D5 Ab5 Eb5  
Gtrs. 1 and 2  
49  
0 1 (1) 0 (0) 6 6 5 1 0 1 (1) 0 (0) 8 8 6 1 0 1 (1) 0 (0) 8 8 8 6 6 1  
Bass plays Bass Fig. 5 simile (see bar 46)

Bass Fig. 4 (3:00)  
G5 C5 Gb5 Bb5 A5 Gb5  
0 5 (5) 4 (4) 8 7 4



# The Pedals That Make The Tone

For exclusive tips on how to sound like this song, visit [www.BossUS.com/tone](http://www.BossUS.com/tone)

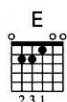
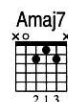
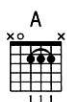
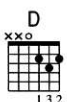
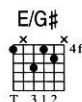
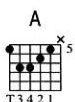
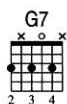
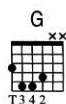
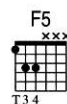
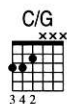
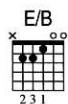
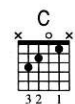


## "BELL BOTTOM BLUES" DEREK AND THE DOMINOS

As heard on **LAYLA AND OTHER ASSORTED LOVE SONGS** (POLYDOR)

Words and Music by **Eric Clapton** \* Transcribed by **Andy Aledort**

**NOTE:** The recording sounds 25 cents (an eighth tone) sharp of concert pitch.  
To play along, tune all strings accordingly.



### A Intro (0:01)

Slowly ♩ = 66

Gr. 1 (clean) 1 C let ring throughout E/B Am C/G F5 G

Bass Bass Fig. 1

mf

For more bass tips, check out  
PLAY BASS DVD at [www.guitarworld.com/store](http://www.guitarworld.com/store).

### B 1st Verse (0:16)

Bell bottom blues you made me cry I don't wanna

F Fmaj7 G7 C E/B Am C/G

Gr. 2 (w/dist.) 4 13 13-11 12(12) 10 12 12(12)

Gr. 3 (w/dist.) 1 13-13-11 12(12) 13 12(12) 12(12) (12)

Gr. 1 Rhy. Fig. 1

Bass end Bass Fig. 1



# "BELL BOTTOM BLUES"

lose this feeling  
F5 G5 F Fmaj7 G7 C E/B a place to die

7

Bass Fig. 2

it wouldbe in your arms  
Am C/G slight pinch harmonic F5 G A E/G#

10

end Rhy. Fig. 1 Rhy. Fig. 2

end Bass Fig. 2 Bass Fig. 3

floor to you  
F#m D E A E/G# F#m D E I'd gladly do it because

13

end Rhy. Fig. 2

end Bass Fig. 3

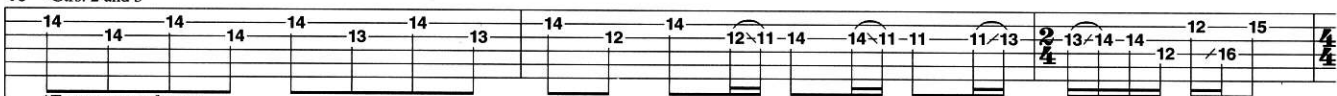


# "BELL BOTTOM BLUES"

## D 1st-3rd Choruses (0:55, 1:56, 2:57)

I don't wanna fade away give me one more day please  
A Amaj7 A7 D E

16 \*Gtrs. 2 and 3

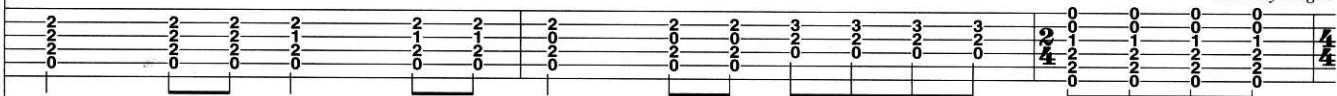


\*Two gtrs. arr. for one.

Gtr. 1

Rhy. Fig. 3

end Rhy. Fig. 3



Bass

Bass Fig. 4

end Bass Fig. 4



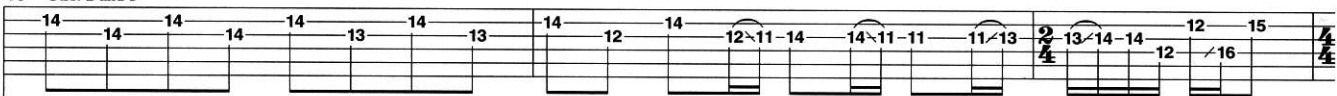
Substitute Bass Fig. 5 on 3rd Chorus (see bar 57)

I don't wanna fade away in your heart I want to stay  
A Amaj7 A7 D E

19 Gtr. 1 repeats Rhy. Fig. 3

Gtrs. 2 and 3

2nd time, skip ahead to [G]



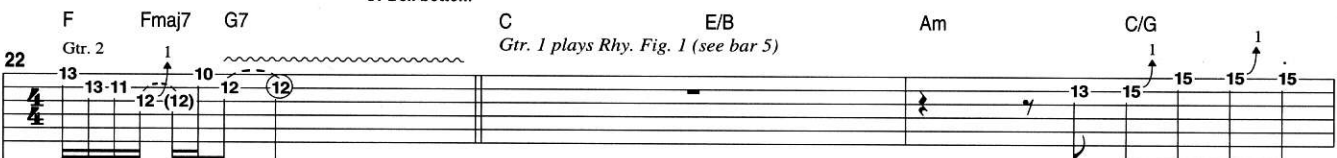
Bass



3rd time, skip ahead to [J] 3rd Verse [E] 2nd Verse (1:17)

2. It's all wrong but it's alright the way that you

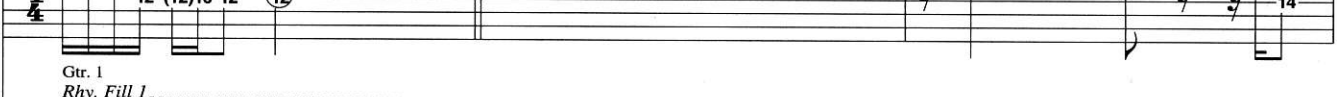
3. Bell bottom



Gtr. 3

Gtr. 1

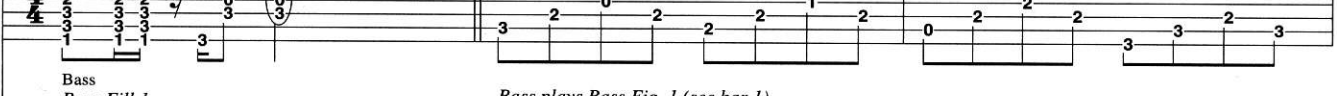
Rhy. Fill 1



Bass

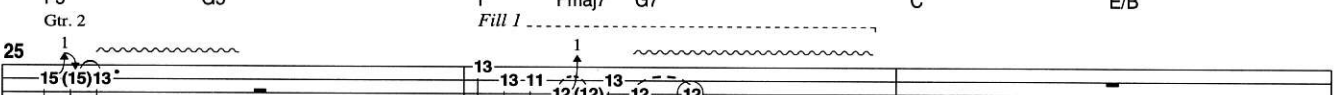
Bass Fill 1

Bass plays Bass Fig. 1 (see bar 1)



treat me baby ooh

F5 G5



25 Gtr. 2

Gtr. 3

Once I was strong but I lost the

F Fmaj7 G7 C E/B

Fill 1

Fill 2

Bass plays Bass Fig. 2 (see bar 9)







# "BELL BOTTOM BLUES"

## J 3rd Verse (3:19)

blues don't say goodbye

C E/B Am  
Gtr. 1 plays Rhy. Fig. 1 (see bar 5)  
Gtr. 2

We're surely gonna meet again

F5 G F Fmaj7 G7

And if we

46

Gtr. 3

Bass plays Bass Fig. 1 (see bar 1)

## K 4th Pre-chorus (3:44)

do don't you be surprised

C E/B Am

if you find me with another lover oh

C/G F5 G A E/G#

Do you wanna see me crawl across the

50

floor to you

F#m D E A

Do you wanna hear me beg you to take me back I'd gladly do it 'cause

F#m D E

54

(repeat previous beat)

## L 4th Chorus (3:58)

I don't wanna fade away

A Amaj7 A7

(1., 3., 5.) give me one more day please  
(2., 4., 6.) in your heart I want to stay

D E

F Fmaj7 G7

57

Gtr. 2

Gtr. 3

Gtr. 1

Bass Fig. 5

Bass

(play six times)

Substitute Bass Fig. 4 first, third and fifth times (see bar 16)



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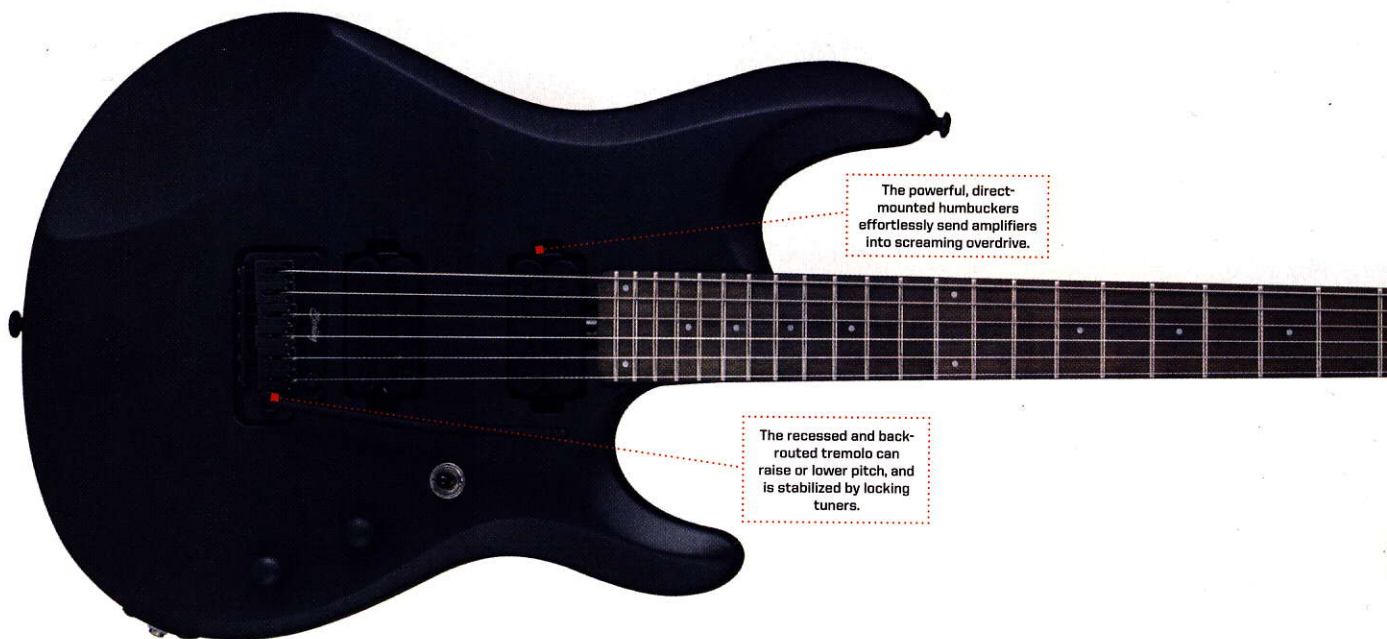
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# STERLING

STERLING BY MUSIC MAN SILO30-WH AND JP50-SBK 140 BOSS ME-70 GUITAR MULTIPLE EFFECTS 142 BLACKSTAR SERIES ONE 200 144 RAINSONG H-DR1100N2 ACOUSTIC 146



## STERLING HEIGHTS

*Sterling by Music Man Silo30-WH and  
JP50-SBK John Petrucci Signature Model*

\* BY ERIC KIRKLAND

**M**USIC MAN GUITARS are held in high esteem by many of the most technically accomplished players, including John Petrucci, Steve Morse, Albert Lee, Steve Lukather and Blues Saraceno. Fortunately, Music Man's no-frills, performance-centric approach to guitar design allows the company to build guitars overseas that are much less expensive, yet lean on compromises. These guitars are produced through the successful Sterling by Music Man division and have quickly become favorites of players who want Music Man's playability without the high-end cost. This month, I auditioned the Silo30-WH, a budget version of the Music Man Silhouette Special, and the JP50-SBK, Sterling's less-pricey John Petrucci signature model.

### SILO30-WH

A GENEROUSLY CONTOURED double-cutaway body gives the Silo30 a familiar and traditional feel. Even though the body is solid basswood—a relatively lightweight wood—Sterling has chosen slabs that are weighty enough to ably handle low frequencies without losing power and definition. The laminated pearloid pickguard supports the single

humbucker, dual single-coils, five-way blade switch and master attenuation controls.

The Music Man-designed vintage-style tremolo features open saddles for a jangly response and an extended bridge plate that adds comfort for players that want to rest their hands on the bridge. The maple neck is attached with a tight grouping of five bolts that adds structural strength and longer sustain than the standard four-bolt configuration. The Silo30's slim, almost C-shaped asymmetrical neck is topped with a rosewood fretboard, radiused to 10 inches, with 22 jumbo frets. Locking tuners complete the stable package.

### PERFORMANCE

THROUGH MY FORTIN-MODIFIED Marshall, the Silo30 displayed the sparkling qualities of a vintage Strat's tone with a bit more beef in the low

end. The pickups aren't especially high powered, so the bass is warm, and highs sparkle with clean amp settings. When I dialed in some overdrive, the pickups sounded a little thinner and less robust. However, increased midrange settings on the amp corrected this and produced an unexpected combination of stringy attack and gooey sustain—a blues player's dream.

### JP50-SBK JOHN PETRUCCI SIGNATURE

THE JP50'S BODY style is identical to the expensive Music Man guitar that Petrucci has played for a number of years. It's a double-cut basswood rendition, with the same, uniquely scalloped forearm contour. A sleek black satin finish lets players move their hands quickly and effortlessly across the body, unlike a polished lacquer coat, which can cause drag, especially



# CHIEF

PRS SE NICK CATANESE ELECTRIC 148 GATOR CASE G-BONE PEDAL BOARD 148 DEAN DECEIVER FMF ELECTRIC 150 WARWICK STREAMER LX 4 SE USA REDWOOD BASS 152



## SPECS

**LIST PRICES:**  
Silo30-WH, \$709.00;  
JP50-SBK John  
Petrucci signature  
model, \$809.00  
**MANUFACTURER**  
Sterling by Music Man,  
sterlingbymusicman.  
com

**JP50-SBK  
JOHN PETRUCCI  
SIGNATURE MODEL**  
**BODY** Solid contoured  
basswood

**NECK** Maple, bolt-on,  
with Petrucci carve

**FINGERBOARD**  
Rosewood, 16-inch  
radius

**SCALE LENGTH**

25 1/2 inches

**FRETS** 24 jumbo, tall  
and thin

**HARDWARE** Music  
Man-designed floating  
tremolo, recessed and  
back-routed; locking  
tuners

**CONTROLS** Master  
volume, master tone,  
three-way toggle  
selector

**PICKUPS** Two  
high-output JP50  
humbuckers

**SILO30-WH**

**BODY** Solid contoured  
basswood

**NECK** Maple, bolt-on,  
with asymmetrical  
C profile

**FINGERBOARD**  
Rosewood, 10-inch  
radius

**SCALE LENGTH**

25 1/2 inches

**FRETS** 22 jumbo

**HARDWARE** Music  
Man-designed vintage-  
style tremolo, locking  
tuners

**CONTROLS** Master  
volume, master tone,  
five-way blade selector

**PICKUPS** Two single-  
coils, neck and middle;  
humbucker, bridge



under sweat-inducing stage lights. The two high-powered humbuckers are directly mounted to the body for maximum resonance, and controlled by a three-way toggle and master volume and tone knobs.

A budget-friendly tremolo is recessed into the Petrucci model's body so that notes can be raised or lowered with the extra-long tremolo. The trem bar also has a setscrew that allows it to be locked into position, if you prefer. The guitar's relatively thin neck has a custom asymmetrical carve that makes it a joy to play in all positions and is especially friendly to speed-crazed shredders, who can benefit from ergonomically correct hand positioning. To this end, the rosewood board also features a flat, 16-inch radius and a full two-octave extension of 24 jumbo frets. Like the Silo30-WH, the JP50's neck is attached with a closely aligned five-

bolt pattern that maximizes sustain, tone and attack. Locking keys help to maintain tuning, even when using the bar for serious dives and ascents.

## PERFORMANCE

STERLING'S JP50 EXCELS first and foremost at screaming through high-gain amps, and there's enough output from these JP50 humbuckers to over-drive even a medium-gain channel into metal territory. Harmonics aren't quite as dense as those heard from the DiMarzios in Petrucci's top-end Music Man guitar, but I actually preferred this guitar's hammering attack and exceptional focus. Clean tones are naturally beefy and thick from these overwound pickups, helping thin clean channels sound warm and powerful.

## THE BOTTOM LINE

STERLING BY MUSIC MAN'S guitars are affordable options for Music Man devotees, and they boast playability that's surprisingly similar to their high-end counterparts. The Silo30-WH is aimed at vintage enthusiasts who prefer low-output pickups, versatility and a serious amount of neck meat. On the other hand, the JP50-SBK John Petrucci signature model is a shredder's tool that beckons to high-gain fretboard wizards. Its projection and power add to the Petrucci lines' arsenal of tones, making the JP50-SBK considerably more than a low-priced copy of the signature Music Man guitar. **SC**

## JP50-SBK JOHN PETRUCCI SIGNATURE

| +PRO   | -CON   |
|--|--|
| HIGH-OUTPUT PICKUPS • FAST NECK CARVE • RECESSED TREMOLO | STRING TENSION COULD BE REDUCED BY A TILT-BACK HEADSTOCK |



Locking tuners maintain tuning stability.

Low-output pickups produce gleaming treble accents.

## SILO30-WH

| +PRO  | -CON  |
|---|---|
| OPEN TONE • DEEP ASYMMETRICAL NECK • CLASSICALLY VERSATILE PICKUP CONFIGURATION | HIGH STRING TENSION • PICKUPS COULD BE WARMER |



# SPLIT PERSONALITY

*Boss ME-70 Guitar Multiple Effects*



\* BY CHRIS GILL

**I**F YOU'RE THE type of guitarist who is always tweaking effect settings onstage, chances are you've opted for a pedal board and an array of stomp boxes rather than a floor-mounted multi-effect unit. While using stomp boxes has its advantages, such as the ability to mix and match any variety of effects, it comes with a few headaches, including the difficulty of switching on two or more effects at once and dealing with a cluttered mess of patch and power cables.

The Boss ME-70 combines the instant tweakability of stomp boxes with the convenience and power of a traditional all-in-one, foot-operated multi-effect unit. While the ME-70 may not have all the features and effects found on its big brother, the Boss GT-10, it forsakes that unit's streamlined multifunction parameter controls in favor of individual knobs for each effect parameter, allowing you to instantly access and fine-tune any desired parameter without digging through display menus. The Boss ME-70 is surprisingly compact as well, and it even operates on batteries, so you can keep stage clutter to a minimum.

## FEATURES

THE ME-70 IS designed to function both as a traditional floor-mounted multi-effect unit with memory and like a stomp-box pedal board. Effect types consist of COMP/FX (compression

and various effects), OD/DS (overdrive and distortion), modulation, delay, preamp, noise suppressor, reverb and Pedal FX. In Manual mode, the Comp/FX, OD/DS, modulation and delay sections can be turned on or off individually via the four footswitches. In Memory mode, the ME-70's footswitches let you access 36 user and 36 preset patch banks. In Manual mode, each effect's sound corresponds to the current setting of the parameter knobs, while in Memory mode the sounds will revert to the knob's programmed settings, although you can modify the settings by adjusting the knobs and save them as user patches.

The ME-70 produces up to seven effects at once, and the order of the signal chain cannot be modified. A rocker pedal at the right edge of the unit works either as a volume pedal (positioned in the signal chain between the noise suppressor and modulation effects) or as a treble for Pedal FX, including wah, talk box and octave-up/-down whammy effects (located at the front of the signal chain). The Comp/FX section features a rotary knob that lets you select either compression, T. Wah (envelope follower), Slow Gear (slow attack), Defretter (fretless simulation), humbucker or single-coil tones, or solo settings. The OD/DS section offers a variety of overdrive, distortion and fuzz flavors; modulation effects include chorus, phaser, flanger, rotary, tremolo, vibrato, pitch-shifting and secondary delay effects; and delay

types feature a variety of delay ranges, analog delay emulation, reverse, tap tempo and looping.

The preamp section has seven amp and EQ models, or you can turn this section off to retain your amp's character. The noise suppressor has variable threshold settings, and the reverb section consists of a single knob for dialing in room or hall effects at varying intensities. The ME-70 even has a built-in tuner that automatically mutes the sound while you tune up. The rear panel offers a good selection of essential jacks, including a mono guitar input, stereo outputs, a recording/headphone output, a 1/8-inch auxiliary input, a multifunction footswitch jack and a DC input for an optional power supply.

## PERFORMANCE

LIKE BOSS COMPACT pedals, the ME-70's effects have a fat, dynamic sound, and they tend to hold their own with other instruments onstage. The presets are solid, useful stage workhorses, with only a handful of wacky experimental sounds thrown in for the kooks (like me). The phrase loop allows up to 38 seconds of recording time, and you can overdub as many additional layers as you want. Although the unit provides memory for only 36 custom presets, that's more than enough to get you through most gigs, and it makes it easy to find the sounds you want.

Like most Boss products, the ME-70 is exceptionally easy to use. All of the parameter controls are in plain sight, and only a handful of clearly marked functions require users to press two footswitches or buttons at the same time. If you've found most multi-effect units too confusing or complicated, you'll love the ME-70's pedal-like simplicity.

## THE BOTTOM LINE

THE BOSS ME-70 delivers an impressive variety of great-sounding effects for a surprisingly low price. Pedal purists looking for more flexibility than stomp boxes provide will love how the ME-70 packs a ton of power into a small, portable all-in-one package. **SC**



## SPECS

LIST PRICE \$418.50

MANUFACTURER

Boss, [bossus.com](http://bossus.com)

EFFECTS COMP/FX

(Compressor/Effects),

OD/DS (Overdrive/

Distortion), modulation,

delay, preamp, noise

suppressor, reverb and

Pedal FX

MEMORY 36 preset,

36 user

REAR PANEL 1/4-inch

guitar input, two 1/4-

inch amp outputs, 1/4-

inch record/headphone

output, 1/8-inch

auxiliary input, 1/4-inch

footswitch input, DC

adapter input



| +PRO  | -CON |
|---|------|
| WIDE VARIETY OF USEFUL EFFECTS<br>• PARAMETER CONTROLS • VERY INEXPENSIVE | NONE |



# SUPER STAR

Blackstar Series One 200



\* BY ERIC KIRKLAND

**B**LACKSTAR Amplification was launched in 2007 by a handful of former Marshall engineers and employees that shared a vision of amp performance and design. In just three years, the company's amps have earned approval from James Hetfield, Opeth's Fredrik Åkesson, Billy Gibbons, Gus G. and many other artists for their ability to generate unique-Brit- and American-style sounds. Blackstar's latest amp is the Series One 200, an all-tube tone monster with a herculean 200-watt power plant. Aside from its mega power, the amp's custom-designed tone-shaping circuitry and variable output power make it one of the most malleable, sensitive and useable superheads.

## FEATURES

BLACKSTAR'S SERIES ONE 200 is one heavy amp, weighing in at roughly 60 pounds. Most of this sciatic-stressing heft is from the massive transformers that support the 200-watt power section. A quartet of bulbous KT88 bottles create all of that power, while imparting their special brand of smooth and complex midrange, round highs and deep bass extension.

Essentially, the Series One 200 is a four-channel amp with a two-channel preamp. The channels are Clean, Crunch, OD1 and OD2. The Clean and Crunch share one preamp, while the OD1 and OD2 share the other. The Clean and Crunch each have two switchable modes: Bright/



## SPECS

**LIST PRICE** \$2,749.99  
**MANUFACTURER** Blackstar Amplification, blackstaramps.co.uk  
**POWER OUTPUT** 200 watts, all-tube, variable from 20 to 200 watts  
**CHANNELS** Four, with two modes on Clean and Crunch channels OD1 and OD2  
**TUBE COMPLEMENT** Four KT88s, four ECC83s, one ECC82  
**CONTROLS** Front-panel mode activation buttons; Clean mode Bright/Warm switch, Crunch mode Super Crunch switch; separate gain and volume for each mode; two modes in each channel share bass, middle, treble and ISF controls; master resonance, presence, DPR (Dynamic Power Reduction) and volume; effect loop level switch for +4dBV or -10dBV operation  
**I/Os** Input; effect loop with level switch; direct emulated speaker output with balanced and standard jacks; footswitch jack; MIDI In and Thru jacks; dual speaker jacks with four-, eight- and 16-ohm options  
**FOOTSWITCH** (included) Four-button channel selector

Warm (Clean) and Crunch/Super Crunch (Crunch). Each channel has a dedicated gain and volume control, but Clean and Crunch share one set of bass, middle, treble and ISF (Infinite Shape Feature) controls, and OD1 and OD2 share another identical set of controls. This proprietary ISF dial alters the character of the tone stack from a warm, thumping American-style response to a wooly, lush and softer British personality.

Master controls include resonance, presence, volume and the ingenious DPR (Dynamic Power Reduction) circuit. Through a single, continuously variable knob, the DPR allows players to dial the amp's output from a diminutive 20 watts up to the full, chest-caving 200 watts. More than just a basic wattage adjustment, the DPR's setting largely determines the amp's headroom ceiling, the feel of the amp and what volume levels will be necessary to overdrive the power section.

The supplied four-button footswitch connects to the Blackstar's back panel and allows users to individually select each channel. The amp's backside has five-pin MIDI In and Thru jacks; two speaker outputs with a four-, eight- and 16-ohm selector; and an effect loop with a dBV level switch. If you want to record directly from the amp or run into a P.A. system, you can tap the Blackstar's speaker-emulating direct output via a quarter-inch jack or the balanced XLR jack.

## PERFORMANCE

**INCREDIBLE VOLUME** AND sound pressure levels are easily achieved by the Series One 200, thanks to its 200-watt engine. However, that power also reveals subtle tonal and texture details that you can't detect as well with lower-wattage amps. These abilities were pleasantly conspicuous in the Clean channel, which was punchy and surprisingly multidimensional for a circuit-laden amplifier.

The Crunch channel is very capable of producing classic British and American overdriven tones, although the KT88 power tubes maintain a wide midrange response and linear highs. Engaging the Super Crunch switch boosts the gain and also overrides some of the KT88s natural tone with more aggressive mids and punchier treble spikes.

OD2 has somewhat more preamp gain available than OD1. Otherwise, these two lead channels are quite similar in their snappy and harmonically rich vintage-modern tonality. Reasonably high levels of saturation and sustain are available in either channel, but the gobs of clean power maintain distinct note definition.

The amp's DPR was useful for adding more body to the overall sound, even at low volume levels. It's like having a built-in Variac, allowing you to keep a rock-solid tone at all levels, no matter where you set the individual channel volume controls and master volume.

## THE BOTTOM LINE

BLACKSTAR'S SERIES ONE 200 qualifies as a true mega-amp, not just for its whopping 200 watts of potential output power but also for its ability to deliver that power with as much finesse as brawn. Four footswitchable channels provide instant access to a range of sounds and gain levels, while the ISF and DPR circuits allow players to infinitely shape the tone, power level and saturation permutations. **SC**

| *PRO  | -CON  |
|---|---|
| SIX MODES WITH SEPARATE GAIN AND VOLUME CONTROLS • VARIABLE POWER • REVEALING SOUND | NO REVERB • EFFECT LOOP IS NOT FOOTSWITCHABLE |



# BLACK RAIN

*RainSong Hybrid Series H-DR1100N2 dreadnought acoustic*

\* BY CHRIS GILL

**C**ARBON-FIBER acoustic guitars are often discussed as alternatives to guitars made from traditional tone woods, but the instruments have progressed to such a level that they deserve to be discussed on their own merits just like any other guitar. While advantages like their resistance to problems caused by severe climate conditions make carbon-fiber acoustics very appealing, many of today's composite guitars are simply great-sounding instruments that play exceptionally well.

Perhaps the only disadvantage is that carbon-fiber acoustics are usually rather expensive. RainSong's new Hybrid Series guitars bring the cost of a composite acoustic down to earth, yet these models offer most, if not all, of the same advantages of higher priced instruments. As the name suggests, RainSong's Hybrid Series acoustics are built from a combination of carbon- and glass-fiber construction, which brings down the cost of producing an instrument without sacrificing the best attributes of a composite instrument. The H-DR1100N2 is a traditional dreadnought model featuring RainSong's acclaimed N2 neck—the Hybrid Series also offers a deep-body grand auditorium and a slim-body orchestra model.

## FEATURES

**RAINSONG HAS MADE** carbon-fiber guitars for almost two decades, and that experience really shows in the H-DR1100N2. Every aspect of the guitar's construction is flawless from the fretwork to the way the top and neck seamlessly blend into the body. The guitar may not have the fancy abalone rosette or mother-of-pearl "shark" fingerboard inlays like its Classic Series counterpart, or the eye-catching geometric design of the Black Ice's soundboard, but its plain, understated looks are more likely to appeal to conservative-minded players who still struggle with the concept of a composite guitar. It's also the only guitar in the RainSong lineup that does not feature built-in electronics.

Because carbon fiber and glass fiber are very strong and stiff, the soundboard does not need any bracing like wood does. RainSong's proprietary Projection Tuned Layering construction results in a top that produces

very even response across the guitar's entire frequency range and impressive volume output. The neck is also exceptionally stable—the truss rod is necessary only for adjusting the action and neck relief.

Beyond the carbon- and glass-fiber construction, the H-DR1100N2 offers many of the same characteristics as a traditional dreadnought acoustic. The N2 neck, which was designed by Steve Miller (yes, *that* Steve Miller) and luthier John Bolin, consists of a single piece of composite material (including the fretboard surface). It has a somewhat hefty, deep U-shaped profile that feels like a vintage acoustic neck and provides excellent transfer of string vibration to the soundboard and bridge, which is also made of composite material.

## PERFORMANCE

**PLAYING A RAINSONG** guitar may be the closest a guitarist can come to experiencing pure, unadulterated acoustic tone. Even the best bracing techniques affect the way the soundboard vibrates, causing certain frequencies to become exaggerated while others are reduced. We've all become accustomed to the dreadnought's distinctive booming bass, mellow mids and piercing treble, but on the H-DR1100N2 those frequencies are better balanced, so treble notes sound as assertive and full as lines played on the low E string. As a result the guitar has more of a harmonious, bell-like chime with rich, reverberant resonance that's maintained throughout the guitar's entire range.

Although the N2 neck profile is somewhat more substantial than most modern acoustic guitar necks, it feels very comfortable and it still plays as fast as slimmer necks. Because the composite fretboard material does not expand and contract and the neck does not twist or bow, the guitar's intonation is outstanding. The nickel-alloy frets are expertly crowned and polished to eliminate sharp edges and provide a silky smooth feel. Perhaps the most impressive feature is the neck's solid feeling and stability. When I took the guitar from an air-conditioned 70-degree environment to outdoor conditions with 100-plus-degree temperatures and about 75 percent humidity, the guitar remained perfectly in tune the entire time.

## SPECS

**STREET PRICE**  
\$1,499.00  
**MANUFACTURER**  
RainSong Graphite  
Guitars, rainsong.com  
**BODY** Carbon- and  
glass-fiber body  
and top  
**NECK** Carbon fiber  
**NUT** 1.75 inches  
**FINGERBOARD**  
Composite  
**FRETS** 21  
**BRIDGE** Composite  
**TUNERS** Chrome Gotoh  
with 1:18 ratio

Made of composite carbon fiber, the N2 neck and fretboard are a single piece.

The carbon- and glass-fiber top has no braces.

ON DISC!

## THE BOTTOM LINE

**WHETHER YOU'RE AN** environmentally conscious soul, a tone perfectionist seeking perfectly balanced acoustic sound or a player on a budget who refuses to compromise, the RainSong H-DR1100N2 is an outstanding choice of dreadnought. **SC**

| +PRO  | -CON           |
|---|----------------|
| LOUD VOLUME<br>OUTPUT • BALANCED<br>FREQUENCIES •<br>COMFORTABLE<br>PLAYABILITY | NO ELECTRONICS |



# TOUCH OF EVIL

PRS SE Nick Catanese electric solidbody

\* BY CHRIS GILL

**O**VER THE PAST couple of years, PRS Guitars has greatly expanded its offerings of artist signature model guitars. Lately, PRS has developed an impressive endorsement roster of hard rock and metal guitarists, including Mikael Åkerfeldt (Opeth), Paul Allender (Cradle of Filth), Zach Myers (Shinedown) and Mike Mushok (Staind), who have helped the company develop signature models for their more affordable SE line of instruments.

Black Label Society rhythm guitarist Nick Catanese is the latest player to collaborate with PRS on an SE signature model. The PRS SE Nick Catanese guitar features several relatively significant departures from the usual PRS offerings, yet it maintains the classic playability and the attention to detail that make PRS guitars so desirable and highly coveted.

## FEATURES

PERHAPS THE MOST striking and distinctive features of the PRS SE Nick Catanese guitar are its blood-red pickup surrounds and binding, which are impossible to ignore thanks to the guitar's midnight-black finish and inlay-free ebony fingerboard. The guitar also deviates from PRS standards by providing a TonePros adjustable stop-tail bridge, a three-way pickup selector located on the upper bout (like a Les Paul), and

EMG 81 (bridge) and 85 (neck) active pickups instead of the usual PRS-designed passive pickups. Beyond those differences, the guitar is similar to other SE Singlecut models. The 22-fret mahogany neck has a 25-inch scale and a wide-fat profile, and the body is mahogany as well. Controls are just the aforementioned three-way pickup toggle and volume and tone knobs.

THE NICK CATANESE MAINTAINS THE CLASSIC PLAYABILITY AND THE ATTENTION TO DETAIL THAT MAKE PRS GUITARS SO DESIRABLE.

## PERFORMANCE

PRS SE GUITARS always impress when it comes to bang for your buck, and the Nick Catanese model is no exception. The guitar simply feels, plays and sounds like a high-end custom instrument. The fretwork is immaculate, and even though the frets are nice and chunky, they hardly feel like they're there. Plugged into a high-gain amp, the EMG pickups deliver squealing harmonics, with the thick mahogany body providing a good balance of bass and presence.

## THE BOTTOM LINE

WITH ITS BLOOD-RED binding and pickup surrounds, "Evil Twin" logo and black finish, the PRS SE Nick Catanese model is an impressive metal rhythm and squealing lead machine. **SC**

| •PRO   | •CON  |
|--|---|
| STELLAR PLAYABILITY • PRISTINE EMG TONES • EXCEPTIONAL VALUE | PERHAPS TOO PERSONALIZED WITH NICK'S STYLING APPOINTMENTS |

## SPECS

**LIST PRICE** \$1,115.00  
**MANUFACTURER** PRS Guitars, prsguitars.com  
**CONSTRUCTION**  
 Set neck  
**BODY** Mahogany  
**NECK** Mahogany  
**SCALE** 25 inches  
**FINGERBOARD** Ebony  
**FRETS** 22 jumbo  
**INLAYS** None  
**PICKUPS** EMG 85 (neck), EMG 81 (bridge)  
**ELECTRONICS** Three-way switch, master tone volume, master tone  
**BRIDGE** TonePros adjustable stoptail  
**TUNERS** PRS designed  
**HARDWARE** Chrome

ON DISC!

The EMG active pickups are a notable change from the usual PRS passives.

The blood-red pickup surrounds and binding make this one eye-catching ax.



## BUZZ BIN NEW, HIP AND UNDER THE RADAR

### GATOR CASE G-BONE PEDAL BOARD

IF YOU REGULARLY play onstage with three, four or five pedals, you know what a hassle it can be. First there's the extra time plugging and unplugging all those cables. Then there's the unruly, tangled mess under your feet that you inevitably trip over when you launch into a solo. Worst of all is having batteries go dead in the middle of a gig or constantly

changing them.

While many companies offer pedal boards for tidying up your stomp-box setup, most are designed to fit only one size of pedal or are best suited to setups containing a dozen pedals or more. The Gator Case G-Bone pedal board is an economical, elegant solution that accommodates four average-sized stomp boxes and one

larger treadle-style pedal like a volume or wah. The hook-and-loop surface holds each pedal securely in place, and a daisy-chain nine-volt power supply provides juice to each pedal without batteries. The rugged polyethylene board weighs less than four pounds and slips into an included carrying bag, so you can stow and go after the show.

—Chris Gill



## SPECS

**LIST PRICE** \$109.99  
**MANUFACTURER** Gator Cases, gatorcases.com



# THE REAL DEAL

Dean Deceiver FMF solidbody electric guitar

\* BY CHRIS GILL

**D**EAN IS PROBABLY best known for making flamboyant pointy guitars. But the company also makes a variety of curvaceous single-cutaway beauties that are just as shredtastic. The Deceiver FMF model shares a lot of common features with another famous single-cutaway solidbody with a mahogany body capped with a flame maple top, but with its original Floyd Rose tremolo, EMG pickups and slim contours, it's no vintage throwback.

## FEATURES

**THE DECEIVER FMF** looks both classy and lethal with its black hardware, figured top and headstock overlay, and abalone body binding. The hardware is all top-notch, from the Grover tuners and original Floyd Rose locking tremolo system to the EMG 81 (bridge) and 85 (neck) humbucking pickups. The guitar comes with either a deep-red Scary Cherry or smoky Transparent Black finish that subtly reveals the top's tiger stripes. The 24-fret, 24 3/4-inch-scale neck seamlessly attaches to the body with a smooth contour that makes the set neck feel like a neck-through-body guitar and provides unrestricted access to the uppermost frets. A generous cavity routed out below the Floyd's fine tuners allows guitarists to pull notes way up as well as drop them down to oblivion.

## PERFORMANCE

**WITH ITS CLASSIC** combination of EMG pickups, the Deceiver FMF is a squealin' shred machine that maintains definition even when played through an amp with outrageous levels of gain. The Floyd gives the overall tone a little more bite and presence, but the bass is still big and beefy. The deep cutaway, contours and scale length make it easy to stretch from the 14th to 24th fret, and the slim C-profile neck allows players' fingers to fly effortlessly across the lower 14. The volume knob is strategically located for performing quick volume swells with the pinkie, while the tone knob is out of the way (where it belongs).

## THE BOTTOM LINE

**THE DECEIVER** IS one to check out if you're looking for a Floyd-equipped shred machine without sharp edges or ho-hum superstrat styling. **SC**



**LIST PRICE** \$1,412.50  
**MANUFACTURER** Dean Guitars, [deanguitars.com](http://deanguitars.com)  
**CONSTRUCTION** Set neck  
**BODY** Mahogany with flame maple top  
**NECK** Mahogany  
**SCALE** 24 3/4 inches  
**FINGERBOARD** Rosewood  
**FRETS** 24 jumbo  
**INLAYS** Pearl Deceiver pattern  
**PICKUPS** EMG 85 (neck), EMG 81 (bridge)  
**ELECTRONICS** Three-way switch, master volume, master tone  
**BRIDGE** Original Floyd Rose tremolo  
**TUNERS** Grover  
**HARDWARE** Black nickel

ON DISC!

EMG 81 and 85 pickups give this vintage-looking ax incredible modern tones.

A slim C profile makes fast runs easy even in the lower frets



## NEW EQ

WHAT'S NEW & COOL



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ToadWorks USA, [ToadWorksUSA.com](http://ToadWorksUSA.com)



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DARK FINISH  
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# BIG RED

## Warwick Streamer LX 4 SE USA Redwood bass

\* BY ED FRIEDLAND

**W**HEN PLAYERS THINK of Warwick basses, heavy-duty rock and roll immediately comes to mind. It's easy to see why: Warwick's artist stable includes bass icons like Jack Bruce, Adam Clayton and Robert Trujillo as well as Mudvayne's Ryan Martinie and Napalm Death's Shane Embury. But while the tightly focused edge of the Warwick tone lends itself to aggressive musical settings, it also satisfies players as diverse as funk master Bootsy Collins and jazz-fusion virtuoso Jonas Hellborg. Warwick has managed to create a sonic signature that is both recognizable and versatile, crossing stylistic boundaries with ease. Plus, the company's basses are built solid and look sweet.

Every year, Warwick comes out with a special-edition instrument that represents the pinnacle of its product line. For this year, it's the Streamer LX SE USA Redwood bass, a prized beauty that features top-shelf engineering and a combination of unique woods.

### FEATURES

**WHILE THE STREAMER** is available in several variations, the LX version, which came out in 1996, features the versatile P/J pickup configuration. The LX SE USA has a swamp ash body with a beautiful Vavona burl redwood top—though the one-inch thickness of the redwood actually constitutes half of the instrument. The relatively soft redwood blends nicely with the swamp ash's solid lows and crisp highs, filling in the midrange for a well-balanced tone. A thin black veneer of Ekanga separates the two woods, highlighting the contrast between the red and white, and the whole package weighs in at a very manageable 8 1/2 pounds.

An Ovangkol neck is a frequent sight on a Warwick bass. The attractive African wood provides the stability and snap of hard maple with a more pronounced midrange. The relatively flat, 20-inch-radius tiger-stripe ebony fingerboard has 24 jumbo brass frets as well as Warwick's own adjustable nut, the Just-A-Nut III. I was able to play up to the 21st fret unhindered, but the lower cutaway prevented clear access to the top three frets. Other familiar Warwick appointments are the two-piece bridge, easy-access

truss-rod cover, angled tuners, a well-padded gig bag, and a lavish toolkit.

The Bartolini P/J set offers a wide range of options, and it gets big props for the reverse positioning of the P pickup. A two-band bass/treble preamp offers boost and cut and seems well suited to the LX's natural midrange presence. Pop the master volume's push/pull pot and the electronics become passive. It's a lifesaving feature should your batteries fail you, but the bass sounds great this way as well. The split-coil J pickup avoids the dreaded 60-cycle single-coil hum that plagues many P/J instruments. A 34-inch-scale five-string version is also available with a J/J pickup set.

### PERFORMANCE

**THE STREAMER LX 4 SE** is a responsive ax that virtually plays itself. The reassuringly solid neck tells you that this is not an Asian knockoff (with all due respect to Asian knockoffs), while the smooth satin finish makes it impossible not to fondle the body like some sort of bass perv. The reverse configuration is my preference for a P/J setup: by inverting the position of the two coils, you get a tighter response from the E and A strings, a meatier tone from the D and G strings, and nice separation between the treble coil of the P and the bridge pickup for a sweet, open slap tone.

With the P pickup, it's possible to get a wide range of classic tones, ranging from ultra-dub reggae to a chunky spank for Seventies-style slap. The bridge J pickup is supertight and burpy, and it can be plumped up with the bass EQ to give it the girth necessary to push the band over the cliff. The blend of the P and J is a terrific all-purpose sound that can be tailored for killer slap or articulate fingerstyle. The bass sits a little further out on the strap than a Fender, but the concave belly cut on the back of the body (sadly) fit my beer gut comfortably.

### THE BOTTOM LINE

**THE STREAMER LX4 SE** is a stunning bass that is built to the highest standards. It has superior tone and can cover any style of music, from death metal to country. With a street price in the \$3,500 range, it's not going to find a place in everyone's collection, but if you've got the cash, it would be well spent on this beautiful and versatile instrument. **SC**



QUALITY & DESIGN

### SPECS

#### LIST PRICE:

\$5,000.00

#### MANUFACTURER:

Warwick Basses,

warwick.de

#### BODY

Vavona burl

redwood top, swamp

ash back

#### NECK

Three-piece

Ovangkol

#### SCALE

34 inches

#### FRETS

24, jumbo,

brass

#### FINGERBOARD

Tiger-

stripe ebony, 20-inch

radius

#### PICKUPS

Bartolini P/J,

reverse P position

#### CONTROLS

Master

volume (push/pull

passive activation),

pan, bass and treble

(boost/cut)

ON DISC!

The Vavona burl redwood top is stunning.

A reverse P/J set gives the bass plenty of tonal options.



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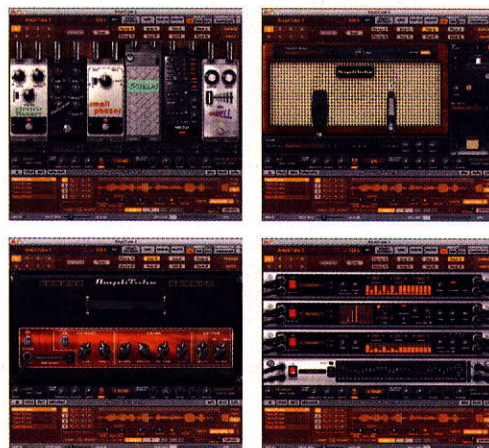


## STUTTERKILL

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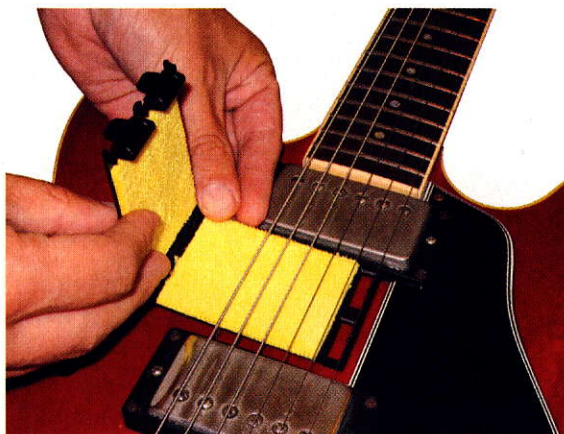
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initial encounter. In a lot of ways, I was still very innocent. I had some pot and figured, if nothing else, I'd hang out with this kid, get high and listen to his plans for conquering the music world. We shook hands and went right upstairs to his bedroom, presumably to get down to business (whatever that might mean). The first thing I noticed when I walked into his room was that he had an assortment of interesting shit on the walls: pictures of bands, magazine covers. One that stood out right away was a big poster of Philthy Animal, the drummer from Motörhead, hammering away at this incredible drum kit, the skins of which were adorned with what appeared to be gaping sharks' mouths.

Very cool, I thought. Part of it, I think, was that he looked so young. He could have passed for 13 or 14, and it just seemed odd to be hanging out with him and talking about starting a band. And smoking dope, of course, which is what we did next. Lars had a bamboo bong sitting right out in the open (his parents rather obviously ruled with something less than an iron fist), and naturally the conversation gravitated to drugs. We traded war stories for a bit, and Lars told me about his favorite method of smoking hash. He'd dig a hole in the ground, bury the hash while it was burning, then dig a little tunnel and inhale the smoke through a screen on the other side. I tried to picture that:

this little kid facedown in the dirt, sucking hash smoke into his lungs. I couldn't imagine doing that myself, and I'm not sure what advantage this method provided over more traditional modes of delivery, but I had to admit it was inventive.

So we talked for a while, got high, and eventually I asked Lars if he had any samples from the band he was trying to form. There were three people in the lineup already, he said: a singer named James Hetfield (James had not yet begun focusing on playing guitar for the band), a bass player named Ron McGovney, and Lars, on drums. They needed a guitar player—a really kick-ass player—to complete the lineup. Really, though, the band was still in its embryonic stages. It had no name and no history of performing. What it did have, apparently (although I didn't know it at the time), was an agreement between Lars and a producer named Brian Slagel, whose new label, Metal Blade, was about to release a heavy metal compilation called *Metal Massacre*. A spot on the album had been reserved for Lars' venture. All he had to do was come up with a song, a band and a recording.

"Listen to this," Lars said. He inserted a cassette into his stereo and played a rough demo of a song called "Hit the Lights," written by James and one of his buddies from a previous band. The guitar work was by a guy named Lloyd Grant, who had played with Lars and James briefly, before I came along. The song

wasn't bad; the playing was uniformly sloppy, the sound quality even worse, and the singer had little pitch control or charisma. But there was energy. And style. When it ended, Lars smiled.

"What do you think?"

"You need more guitar solos, that's for sure."

Lars nodded. He didn't seem offended. I think he wanted to hear my honest opinion. Lars had been looking for a guitar player who matched his taste in music, and maybe I fit the bill. Crude as it was, the tape reminded me of the NWOBHM stuff I'd been hearing. I understood the way those guys played guitar from a riff point of view. It wasn't so much about strumming chords or arpeggiating, picking from one side of the guitar to the other; it was more like picking the same string over and over, to the point where it almost became monotonous. In that way, the riff had to carry the weight of the whole song. If that sounds simple, well, it isn't. It's incredibly challenging, because the guitarist is reliant on such a small measure of music. The effect, when executed properly, is almost hypnotic.

I came away from that meeting with minimal expectations. Lars was painfully laid-back. Moreover, as I said, he

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was just so young—it was hard to imagine that he had any kind of grand plan for assembling what would eventually become the biggest heavy metal band in the world. Like a lot of kids with vaguely defined rock and roll dreams, he was just sort of stumbling along. I'd been there myself.

The afternoon ended with a handshake and a promise to keep in touch, and then I drove back to Huntington Beach, bleary eyed and stoned. I didn't know if I'd ever hear from Lars again. But he called just a few days later, wanting to know whether I'd be able to meet him and the other guys in Norwalk, where Ron McGovney lived.

"For what? An audition?"

"Yeah, kind of like that," Lars said.

I said sure, again figuring I had nothing to lose. It was either play this one out to its logical conclusion—see if these guys had any potential at all—or return to Panic, which was clearly a dead end.

McGovney was a question mark to me. I knew nothing about him. Nor did I know much about James, who, as it turned out, was living with Ron. The two of them had been pals since middle school and were now sharing a duplex owned by Ron's parents. In fact, they owned several units in the neighborhood, and Ron was given free reign to live in one and turn the garage space into a studio. It was hardly a lavish life—the entire neighborhood had a cheap, cookie-cutter

feel to it—but compared to the way I'd been living (selling dope to put food on the table), Ron appeared to have life by the balls. As did Lars.

Ron did not make a great first impression. I was a bit of a hard-ass, a wannabe street kid, and I was suspicious (and probably a bit envious) of anyone who seemed to have been handed an easier path in life. At the time, Ron was working—or at least dabbling—as a rock and roll photographer, with a particular interest in heavy metal. He was always pulling out photos of other bands, most prominently Mötley Crüe. For some reason Ron was a huge fan of the Crüe, and I guess he figured it would impress people to show them pictures of Vince Neil spray-painting his hair or putting his clothes on. I didn't understand it, and I still don't, any more than I understood the way Ron was dressed that first day, in his knee-high go-go boots; Austin Powers-style, skintight stretch jeans; studded belt; and carefully pressed Motörhead T-shirt.

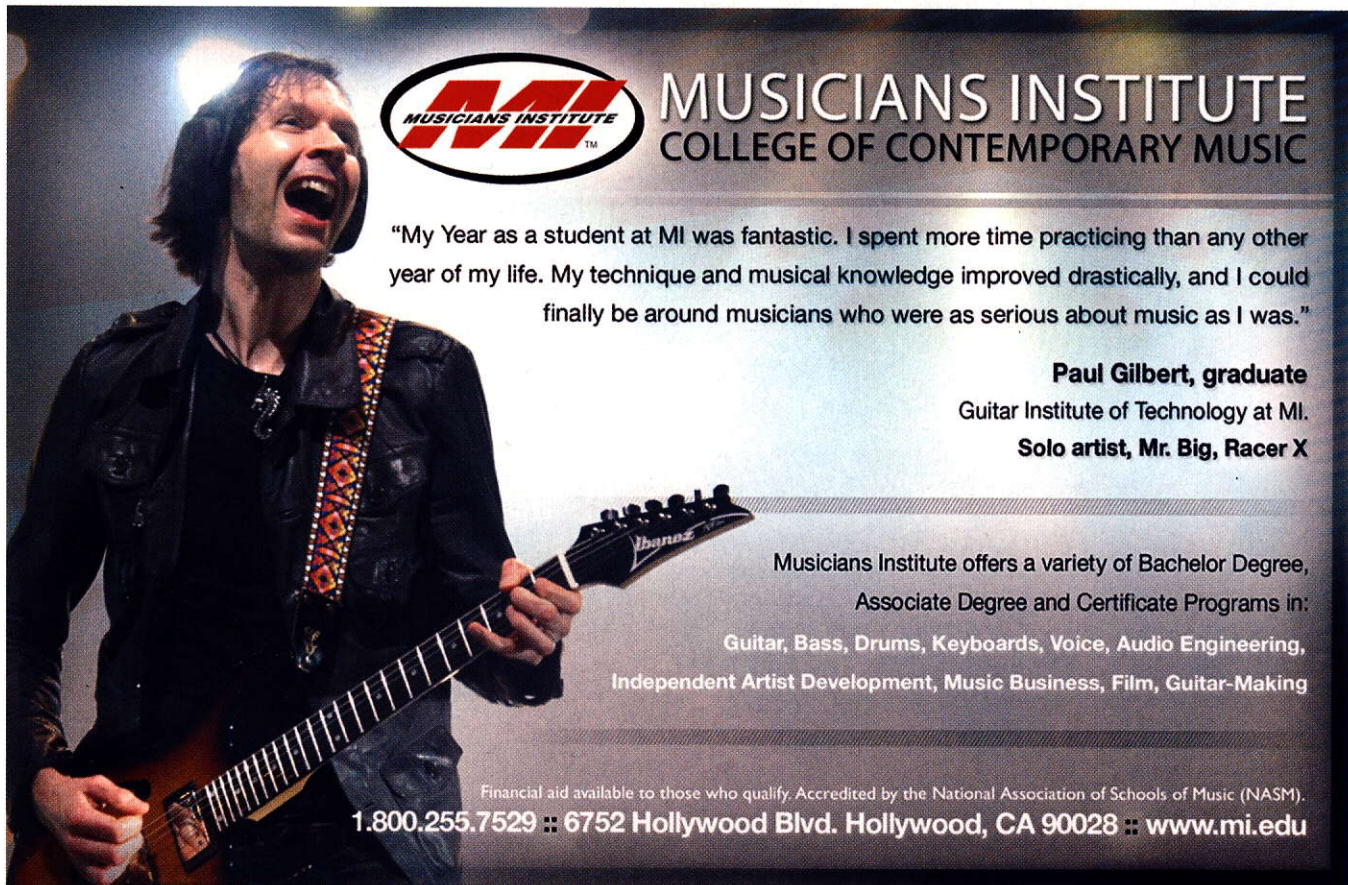
*Yuppie metal.* That was the look.

I remember being fairly quiet that day. It was almost like I was a gunfighter, and I took the matter with an appropriate degree of seriousness. Mind you, I had never been on an audition before. Whenever I'd played in a band, it had been my band. There was no "trying out" for someone else's band. Fuck that! I was a leader, not a follower.

Playing backseat to someone else really didn't sit well with me and, indeed, had put me in a bit of a foul mood. Simply by agreeing to drive up to Norwalk and endure the process of being evaluated and interviewed, I'd compromised my own integrity and standards. That's the way I looked at it, anyway. What can I tell you? I was arrogant. And I was angry. But I had to swallow my pride. I was tired of dealing drugs and playing with a dysfunctional band. Maybe this other thing was worth a shot.

There was a weird vibe almost from the moment I arrived at Ron's place. In addition to Lars, Ron, and James, there were a few other people hanging out, including Ron's girlfriend and a guy named Dave Marrs, a friend of Ron's who would later work briefly as a roadie for Metallica. I'm not sure what they expected from me. I'd been pretty honest with Lars about how I filled the day. I told him I played music and sold pot on the side; in reality, of course, I sold pot and played music on the side. Regardless, he didn't seem to care. And neither did anyone else.

Lars introduced me to everyone as I unloaded gear from my car and brought it into the garage. While I set up, everyone else went into another room, which I thought was kind of weird. There didn't seem to be any excitement about what we were doing. And as far as I could tell, I was the only one



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competing for the job.

I plugged in my amp and calmly went about the business of warming up. Then I warmed up some more. I kept playing, faster and louder, figuring eventually somebody would walk in and start jamming with me. At the very least, I thought they'd come in and listen, ask me a few questions. But they never did. They just left me there to play on my own. Finally, after maybe a half hour or so, I put down my guitar and opened the door into the house. The entire group was sitting there together, drinking and getting high, watching television. I noticed, by the way, that James and Lars were drinking peppermint schnapps, which was almost comical. I didn't know anyone who drank schnapps—it was an old-ladies' drink.

"Hey—we gonna do this thing or what?" I asked.

Lars kind of smiled at me and waved a hand. "No, man...you got the job."

*Huh?*

I looked around the room. Was it really that easy? I didn't know whether to feel like I'd been offended or complimented. My response vacillated between relief and confusion. Did they not care? Were they so impressed by my warm-up that they just had to have me in the band? (I knew I was pretty good, but I didn't know I was *that* good.) Looking

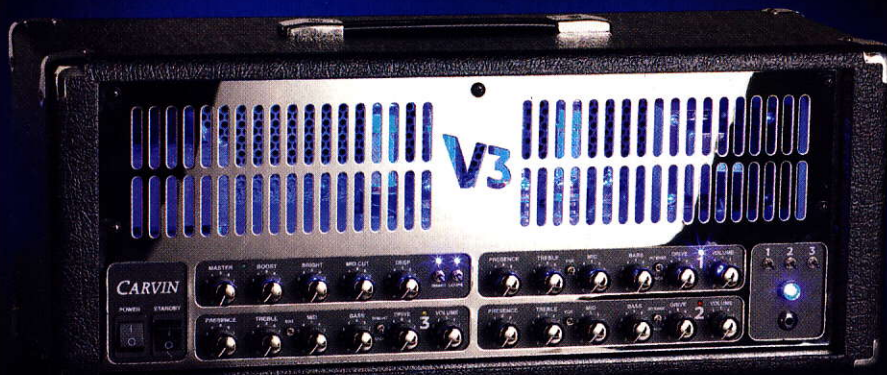
back on it years later, maybe they didn't want to conduct a real audition—with all of us playing together—because it would have given me the opportunity to gauge their level of skill and musicianship. That strikes me as a bit ironic now, given the sometimes acrimonious nature of our relationship over the years, and the fact that I have often been portrayed as someone who was lucky to be in the right place at the right time, filling a temporary hole in the Metallica lineup.

But I didn't know any of this at the time. Both physically and in the way he dressed, Lars was as foreign looking as he had been the day we met, but I attributed that largely to his European upbringing. Ron was doing his thing, and James... well, James was rail thin, with black spandex tights tucked into boots and a cheetah-print shirt. Displayed prominently on his wrist was a wide leather bracelet with a clear patch in the middle of it—almost like the kind of thing a quarterback wears on game day, with the plays written on it. James, you could just tell, was trying really hard to look like a rock star. He had long hair shaped into a windswept coif, so that he resembled Rudy Sarzo, the bass player for Ozzy Osbourne.

I tried not to laugh.

*Oh, my God. What am I getting myself into?* **GW**

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Where Made In The USA Matters



(continued from page 50)

Black Sabbath's "Symptom of the Universe" is heavy, but it's also a great song. Tony and Geezer are playing great and Ozzy is singing his ass off. Alice in Chains are heavy, but their albums also have great songs.

**GW** What recording equipment do you have in your studio?

**WYLDE** It has all of the important shit you need to make stuff sound slammin': ass-kickin' microphones, all of the plug-ins, great EQs. We have Pro Tools, which can make stuff sound amazing. We were going to put a two-inch tape machine in there, but we didn't because there are only like a couple places left that even make two-inch tape. People are selling the machines

for cheap because they're going to be extinct soon. I've A/B'd Pro Tools and two-inch tape, and there wasn't a huge difference. To me, using two-inch tape is like carrying around one of those huge cell phones like they had in the Eighties when, instead, you can carry an entire computer in your hand.

**GW** What amps do you have in the studio?

**WYLDE** I have a bunch of different amps: an old reissue Bluesbreaker, and Marshall gave me number 26 of the limited-edition Jaguar Bluesbreaker amps. That thing sounds slamming. A buddy of mine bought me an Orange amp, and I have a Vox and a Roland Jazz Chorus for clean stuff. But I almost always use my Marshall JCM800 with 6550 tubes in it. We're talking about doing another Zakk Wylde Marshall head

now and maybe even a Zakk Wylde JCM800 100-watt combo. Those 800s sound perfect to me. EMG pickups and my 800 amps are a slamming combination. I have tons of JCM800s. I'm always buying them used. Just go on eBay and you'll find them. Everybody is always telling me that they can't find my amps, and I tell them to just go on eBay and buy a used JCM800. Try to get an early Eighties 2203, if you can find one.

**GW** A lot of engineers in L.A. love to record guitar tracks by layering four or five amps at once. Are you doing any of that?

**WYLDE** I just did something with My Darkest Days, which Chad Kroeger from Nickelback is producing, and Chad showed me his studio. He uses a splitter and goes through, like, five amps at one time. He told me the Mesa/Boogie has the high end he likes and the Marshall has the mids; the Bogner has this and the Vox has that, and the Dr. Z or whatever has something else. All I do is get one killer guitar sound and double it. I like what I have now. I hate when people tell me that they use an amp and power slave it into something else. Isn't that what an amp is supposed to already sound like when you plug it in? I test all of my amps by playing "Highway to Hell" through them to see if they have that clarity and punch. If it still sounds golden by the time it reaches the little monitors in the studio, I'm happy. That's all I need. If one guitar sounds good, it's going to sound that much better when you double it and thicken it up with that natural chorusing you get.

**GW** Epiphone recently released your signature Graveyard Disciple model. Are there any other new guitars you've been playing lately?

**WYLDE** I got a replica of Randy Rhoads' first Jackson guitar. Randy didn't have a Floyd Rose on that thing because they were just coming out at the time. When you listened to Randy play live, he barely touched the whammy bar when he played that guitar. My wife noticed that the guitar wouldn't stay in tune when I did a dive bomb. It will never stay in tune, even if you put the nut butter in there. It wasn't made to do that. If you do a dive bomb on it, you'll start out in New Jersey and end up in Cleveland by the time the bar comes back up. My wife said, "Don't you think Randy would have a Floyd Rose on that guitar right now?" I think he would. Then he'd be able to play "Over the Mountain" without the thing going out of tune.

**GW** Some of your fans seemed pretty pissed off when they saw the guitarist in Justin Bieber's band playing your signature Gibson Les Paul "Bull's-Eye" guitar on *Saturday Night Live*.

**WYLDE** That's Dan Kanter. I think it's funny. When all of Justin Bieber's fans see me, they're going to go, "Look at that guy in Black Label Society. He plays a Dan Kanter guitar!" [laughs] You know that's what's going to happen. I keep up with



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Dan all of the time. He contacted me and said that he loved my guitar playing. He's a cool kid. They just played Gillette Stadium in front of 80,000 people, and then they flew over to Wembley Stadium and knocked that out. Now they're down in the Bahamas somewhere. Dan is only 16 years old and he's playing in front of 80,000 people. God bless him. It makes me look like an old man for playing with Ozzy when I was 19. When I was 16, I was playing "Bark at the Moon" in Bobby Bush's living room.

**GW** It seems that a lot of Black Label fans don't get your sense of humor. A while back, some of them claimed online that Nick and JD had left the band after they'd seen videos on the Black Label web site.

**WYLDE** That's good. We put all of these stupid montages on the Black Label web site, like "Zakk Speaks." Once a week we'll put something up there, but it's always a comedy video. There was JD's "Order of the Bass," where JD is mixing the album and all you hear is bass. JD is sitting there with Adam [*Klumpp, engineer*], going, "Do you hear that?" and all of a sudden he turns it off. Adam goes, "What?" and JD says, "Do you hear anything?" Adam says, "No," and JD goes, "Exactly! Turn the fuckin' bass up!" It's all goofy shit like that. Nick and JD are still in the band. I think the rumors started because of one video we did where I'm playing back vocals that sound like Bon Jovi's "You Give Love a Bad Name" on one of the songs we were recording. Nick just got up and walked out of the studio. Then he walks back and hands me his Black Label vest and says, "I don't need this anymore," and he leaves. Next thing I know, people are saying that Nick quit the band!

**GW** When Black Label started out, the future of guitar-heavy music seemed a little uncertain. Now it's actually cool to play a guitar solo again.

**WYLDE** Back when I started Black Label, in the late Nineties, bands like Korn and Limp Bizkit were huge. I remember going to a record company back then to try to get a deal. One executive I met with didn't like the idea for Black Label, and he said I should try to be more like Limp Bizkit. I don't hate those guys—I don't even know them—but I don't want to be like them. You're not going to contort me into something that I'm not. I'm a square peg that won't fit into a round hole. I told him that the whole biker/Viking thing was just me being me, and that Limp Bizkit was just them being who they are. There was as much chance of me changing to be like them as there was for them to change to be like me. That's the way it should be. You've got to stick up for yourself. I said, "So you're telling me that if I get rid of the beard, wear a backwards Yankees baseball cap, an oversize T-shirt, shorts and Vans that's going to fix everything?" I wanted to knock the guy's fuckin' teeth out, so I

just got up and walked out of there.

He also wanted me to pretend that I never played with Ozzy. You're talking about a band that had Randy Rhoads, Jake E. Lee, Brad Gillis and Bernie Tormé as guitar players. That's four legendary guitar players. That is the team that I came from. I should be proud of that, not frowning on it. Without Ozzy there would not be a Black Label. It would be like telling Jimmy Page and Robert Plant to get Mohawks when the Sex Pistols and the Clash came around. Look at how long it took to establish the fuckin' brand of Led Zeppelin. You don't want to change that. People strive their whole lives to develop a sound and an image. You can't tell Jimmy Page to put down the Les Paul and violin bow and pick up a striped Eddie Van Halen guitar, or tell John Paul Jones

to put on a strap-on keyboard and get a Flock of Seagulls haircut and expect that to fix everything.

**GW** Black Label have been around for 12 years, which is about the same length of time that Zeppelin were around and that the original lineup of Black Sabbath was together. How do you feel looking back at the body of work you've produced over that time, and did you ever expect Black Label to last this long?

**WYLDE** When you first start doing something, you want it to be successful so you can keep playing music. The beautiful thing about Black Label is that it keeps getting bigger and bigger. Every time we go out, we're playing in bigger venues. It's pretty much the way it was supposed to be. The game plan from day one was to grow into one big, giant family. And we have. **GW**

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(continued from page 68)

The members had grown up together, and Sullivan, who had played with Gates in a pre-Avenged project named Pinkly Smooth, was largely responsible for bringing the guitarist into the fold. With the drummer gone, a seemingly insurmountable chasm had opened. "For weeks afterward we weren't a band anymore," Gates says. "We were just friends taking care of each other. The band wasn't mentioned once. And when the discussion finally did start happening, it was like, 'I don't really see how we can be a band without Jimmy. I don't see how it's really possible.' So it just seemed like maybe it was time to throw in the towel. Like, fuck it, you know?"

But the outpouring of support from fans and, in particular, the Sullivan family, whom Gates calls "the greatest group of people in the world," convinced them otherwise. Slowly, the band got to a place where they were ready to work again. "We manned up and got back in the studio," Gates says. "And fortunately for us we had all the songs written. So we didn't have to think too much. Our brains could be filled with all the other bullshit, because all we had to do was the grunt work."

Before recording could get underway, however, the band was faced with the task of finding a drummer to fill Sullivan's sizeable shoes. Enter Dream Theater's Mike Portnoy. "Mike is a fan of our band and was a huge fan of Jimmy's," Vengeance says. "And as far as Jimmy was concerned, Mike was his favorite drummer. So we reached out to him, and he basically said, 'I'm really busy with Dream Theater and a few other projects, but I'd love more than anything to help you guys out.' And it just so happened that he was available when we needed him. So that was our first ray of hope."

In late March of this year, Avenged Sevenfold left Southern California and headed north to Westlake Village and Phantom Studios, a facility owned by producer Mike Elizondo, who manned the boards for *Nightmare*. The recording sessions spanned roughly two months, though according to Vengeance, "The whole thing was kind of a blur. I don't even remember what we laid down first. I just remember there being this sense of relief that we were there, because just a few weeks prior it seemed like the band was over. But this was at least taking one small step in the right direction: You're being productive instead of just sitting at home. You're making music with your friends again. You have your drummer's favorite drummer of all time there with you. And the songs just started coming together."

For their parts on the album, the guitarists stuck primarily to their signature Schecter models, the Vengeance Custom and the Synyster Custom. To add color, Gates also employed a variety of other

axes, including a Les Paul, a Stratocaster, a Telecaster and a Gibson ES-335. "I used my Schecter for all my rhythms and most of my solos, certainly the fast solos," Gates says. "And then for some different textures I would use whatever the song called for. I also had a prototype Schecter Royal acoustic that I played for a couple of cool, over-the-top, weird things. And for the big, bright acoustic parts I generally used Taylors."

For Vengeance, the fact that he is a left-handed player meant that his guitar choices were somewhat limited. "Mike Elizondo had an incredible array of guitars in the studio, but they were all right-handed," he says with a laugh. "So when it came to trying out his Fifties Tele or busting out the vintage Les Paul, it was always up to Syn to take those parts. But I didn't mind. I love my Schecters, and the company also made me a one-of-a-kind lefty Tele-type guitar that's incredible and that I was able to use on the album. And then I also had a couple of Nash guitars that Bill Nash gave to me, which were originally made for [Cars guitarist] Elliot Easton, another lefty. Those are some of the most fun guitars I've played in my life, and they sound incredible."

The primary amplifier sound for both guitarists on the record is a combination of several different models: a Bogner Uberschall, a Diezel and two Marshalls, a JVM and a JCM800. According to Vengeance, it's the Uberschall in particular that's at the heart of the Avenged Sevenfold tone. "The one we use is the very first Bogner we ever got, many years ago. It's always been completely on the fritz. I don't know if the tubes are messed up or what, but the fucking thing sounds unbelievable. The way it breaks up is like nothing else. So it's our magical go-to amp. Then for the more straight-up rock-style material, we'd dig into Mike's collection of little combo amps and pull out some cool old stuff. But in general, the Bogner-Diezel-Marshall blend was our fail-safe, and that took us through the recording."

"But it's weird, because to talk about the specifics of what we did and the gear we used—in a way I don't even know how the whole thing got done. In the end, we listened back to the record and it was like, How the fuck did we do that? We don't even know. But what we did captured a moment in time and a feeling that can never be replicated. Because it wasn't just about recording songs; it was literally about documenting through music what we were all feeling. All the anger, all the frustration, all the sadness—it's there on the album."

Indeed, what is there on *Nightmare* is a sound that is clearly Avenged Sevenfold, only darker. The album opens with two songs, "Nightmare" and "Welcome to the Family," that are the sort of concise and straightforward thrashers the band excels at, replete with widescreen choruses, hooky, harmonized dual leads and



Gates' acrobatic, shredding solos. From there, things take a more foreboding turn. Tracks like "Natural Born Killer" and "God Hates Us" are among the most extreme in the band's catalog, with pummeling blast-beat drumming (the former) and serrated guitars and raw-throated screams (the latter) that reflect the tumultuous circumstances under which they were recorded. "Danger Line," meanwhile, gallops briskly on a menacing, tightly syncopated riff and rapid-fire drums, only to downshift to a coda that combines somber piano, bleating trumpet, martial drums and M. Shadows' gentle whistling. It's a combination meant to suggest, in Gates' words, a military funeral.

And then there are the songs that address

the Rev's death more directly: the aforementioned "Fiction," on which Shadows "duets" with Sullivan's demo scratch vocal, and also the largely acoustic "So Far Away," with words and music written by Gates in tribute to his grandfather, but whose chorus refrain of "How do I live without the ones I love?" now applies as fittingly to the deceased drummer.

But the track that perhaps most evocatively conjures the feeling within the band in the days surrounding the Rev's passing is "Victim," which opens with the chiming of a church bell, accompanied by a spare, clean electric guitar part from Gates, and ends with Shadows repeatedly singing the phrase "I'm missing you," as a female voice erupts in a

mournful wail. Says Vengeance, "That song is literally a musical take on the days leading up to Jimmy's wake and funeral. It's us driving to the church for Jimmy's services, or sitting in Matt's living room, surrounded by pictures and candles and hundreds of flower arrangements as the phone rings off the hook with condolence calls. Just all these moments where we were completely numb. It was like being in a bad movie or something, and we really wanted to capture what that felt like. And I think with 'Victim' we did. Every time I hear it, it brings me back to those days."

"In general," he continues, "every song on the album recalls a real memory from that time in our lives. And now those memories are out there, they're documented, and hopefully, that will help us to begin to move on."

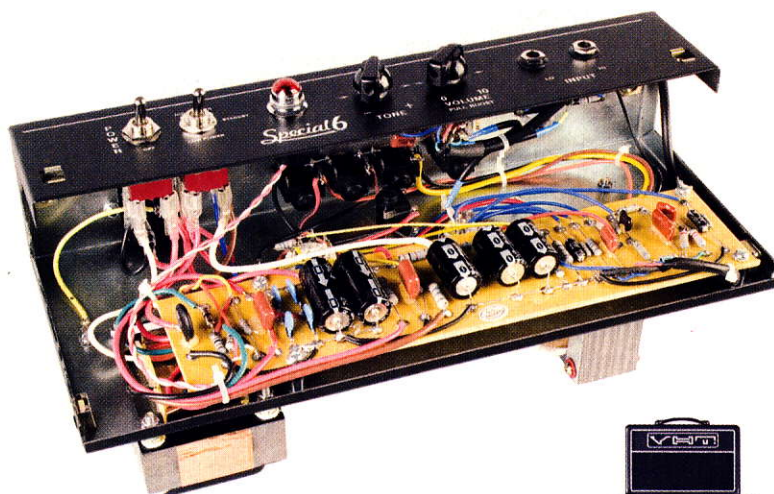
For Avenged Sevenfold, the next step in the process of moving on is to return to the road, get up in front of their fans and bring the new material to life. First up in this regard is the inaugural Rockstar Energy Uproar tour, which they're currently co-headlining with Disturbed. Following that, the band heads to Europe for a headlining swing with Stone Sour in tow. But while Mike Portnoy is joining them on both of these jaunts, he plans to return to Dream Theater early next year to begin work on the follow-up to their 2009 opus, *Black Clouds & Silver Linings*. Though it is likely that Avenged Sevenfold will continue to tour for much of 2011, it remains to be seen how they will eventually fill the Rev's seat.

"Mike's been our savior," Gates says of Portnoy. "Not being able to have Jimmy here, I can't imagine doing this with anyone else but him. So I'm sad for the day when we have to figure it all out. But we'll cross that bridge when we get there."

Adds Vengeance, "If we were to find a drummer that we were comfortable with and who we felt could really become a part of what we're about, it'd be great. But would we ever rush to find a guy just get back on the road? No. I think we'd rather go down with the ship."

"But we've been taking everything so slow that it's all just baby steps," he continues. "Everything's one day at a time, so we really have no idea what the next year will look like. But one thing I do know is that after something like this happens, you look at everything in a very different way, and you hope you're doing it all to the best of your ability. So I look at the album we just finished and I'm really proud of what we were able to create. And I look at each show we have ahead of us and I think, If this is my last fucking gig, I want to make sure it's the best gig these kids have ever seen. And then you just go out and do it." **GW**

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## SHIELD OF DREAMS

Blues giant Joe Bonamassa talks about his powerful multihead rig and the ClearSonic baffle that protects his fans' ears without affecting his tone.

★ BY NICK BOWCOTT

**DESIGN PHILOSOPHY** "I've never found one amp that does everything I want, so I started pairing amps until it evolved into this rig," says Joe Bonamassa, pointing to the four-headed monster that is his backline. His Marshall JCM25/50 Silver Jubilee is the centerpiece of his rig, around which he has placed a Carol-Ann JB-100/6, Van Weelden Twinkleland and Category 5 JB-100 68. Because his two Category 5 cabs have stereo inputs, each of the four heads is able to drive a vertical pair

of speakers. This setup allows Bonamassa to run the unit like a deluxe three-channel amp. "Only two heads are ever running at any one time," explains his tech, Dave Pate. "The Marshall Jubilee is always on, and the other three amps are used to add varying degrees of drive and midrange."

**CONTROL ISSUES** Bonamassa's Fulltone Supa-Trem is on for the duration of the set, and he keeps switching to a minimum. He credits his Auralex Gramma Isolation risers, which reside beneath his two 4x12 cabs, with playing a crucial role in his tone control. "They

decouple my cabs from the stage and remove the really low frequencies that can make my sound muddy," he says.

**FAVORITE PIECE OF GEAR** "My Marshall Silver Jubilee. It's my anchor tone. If the rest of my amps caught fire, no one could tell the difference as long as the Jubilee was working."

**SECRET WEAPON** "It's the ClearSonic baffle that Jim Moody designed for me," Bonamassa says, referring to the Plexiglas shield in front of his cabinets, which allows him to crank his 100-watt heads without inflicting ear damage on his audience. "It just works so well."

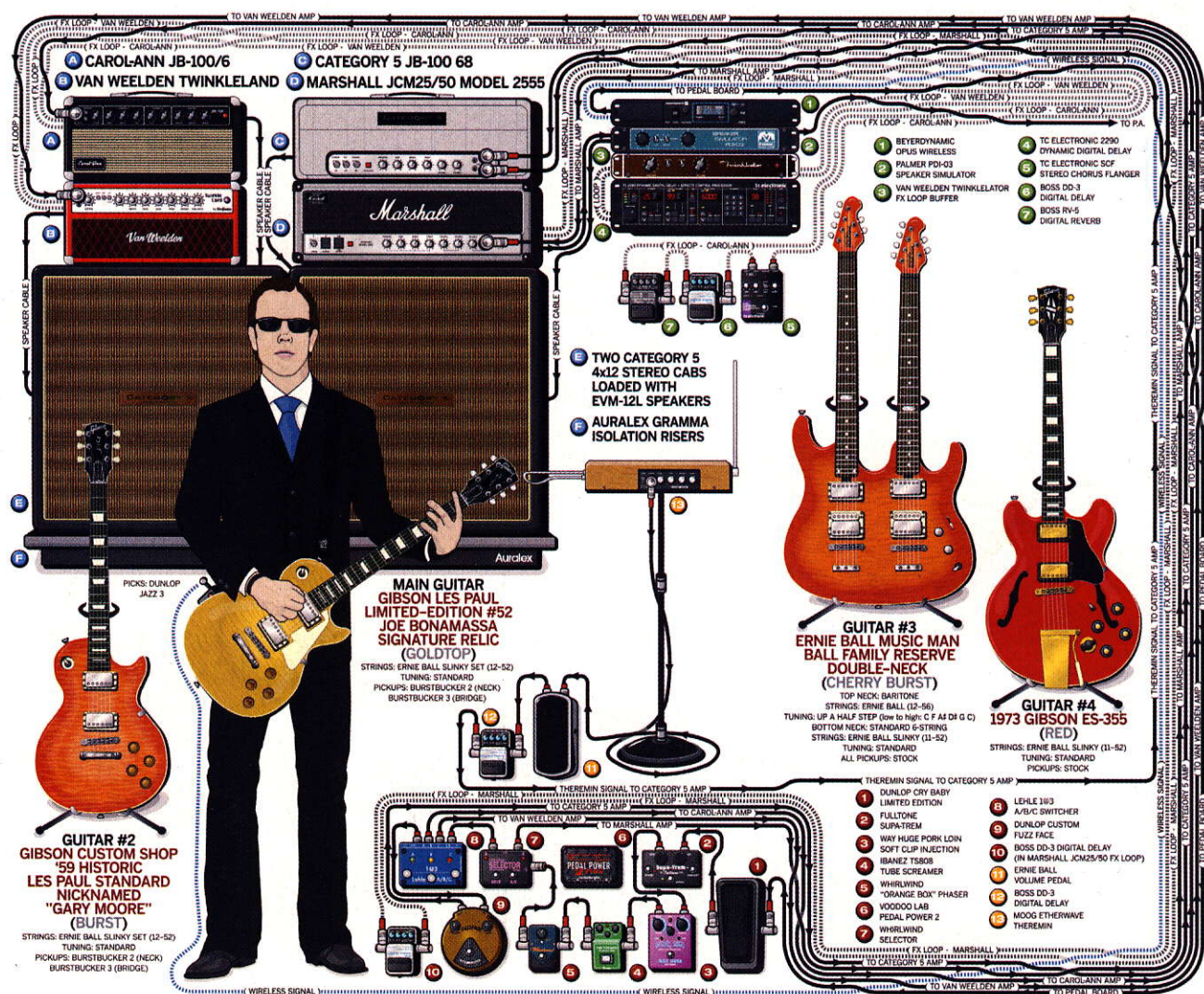


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